THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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HELEN BANCROFT.

At the Theatres.

The central idea of the comedy, In Chancery, which John T. Raymond produced at the Madison Square Theatre on Monday night, is supremely funny. The preposterous but highly ludicrous condition of a respectable man who, through an accident, has lost his memory and is troubled with an ignorance of who and what he was before that catastrophe, with clever treatment might be made exceedingly laughable; but it requires a better humorous development than Arthur Pinero, the author, is capable of giving it. The delicate touch and piquancy of purpose that can only be found among the best farce-comedy writers of the French school are needed for a subject like this; the blundering brain and heavy hand of an English comic author somewhat spoils this kind of good thing. But not entirely, for the man without a memory *per se* is so amusing that it cannot be robbed entirely of its fun. This was shown by the hearty laughter that followed the adventures of Montague Joliffe, as represented by Mr. Raymond. The performance was passed upon favorably by a first-night audience gathered to enjoy a light and Summery entertainment, and on Tuesday (when "Standing-room only" hung out at the portals) before an assemblage made up of the less critical general public, it went with immense hilarity.

A sketch of the plot may be given in brief form. The first act is laid in the public room of a railway hotel, kept by Captain Dionysius McCafferty, a fiery Irishman with a bullet in his side, and a buxom daughter, Patricia, to look after. Patricia, or Pat, as she's called for short, has fallen in love with a quaint guest Joliffe, who has been an inmate of the hostelry for six weeks, having been brought there after a railway collision, the shock of which caused him total loss of memory. He is supposed to be a Mr. Montague Joliffe, from visiting cards found among the contents of the railway carriage in which he was a passenger. Mr. Joliffe is summarily engaged to Pat by her irascible father. He is not particularly averse to the arrangement, but he is bothered with doubts whether he had had a lawful wife, and perhaps a brood of children, previous to his strange accident. He fears, too, that he may be some plebeian person, and not a nobleman, cabinet minister or distinguished embezzler. However, he is unable to satisfy his landlord's bill and so he is compelled to relinquish himself to Fate and the amorous Pat. The newspapers arrive from London and in them he reads an advertisement offering a reward of £200 for the apprehension of Montague Joliffe, who has absconded. He is kept busy in the week preceding the wedding capturing newspapers from the post and secreting them in various places for fear of a disagreeable discovery by the father of the pretty Mick he is on the point of marrying. On the eve of the wedding the real Mrs. Joliffe arrives with her servants. One of them, a man called John, is her husband who is travelling with her in disguise. She is a ward in Chancery, forbidden to marry without the consent of her guardians and the Vice-Chancellor. Having violated the law she and her husband are fugitives from justice. The supposed Mr. Joliffe, the man without a memory, is delighted to find a woman whom he imagines is his spouse. Mrs. Joliffe, to protect her disguised better-half from danger, humors him in the notion and some ludicrous complications ensue. A detective, supposing he has found the true culprit, arrests the pseudo-Joliffe, who, however, gets his captor drunk, locks up the McCafferty wedding party and escapes aboard the train that carries off his supposed bride. The third and last act is laid in the parlor of a lodging house at Gravesend kept by Mrs. Marmaduke Jackson. At this establishment the real Joliffes and the counterfeit individual arrive and apply for rooms. The latter is found to be Mr. Marmaduke Jackson, whom the good lodging-letter has mourned as lost for two months; that he is a commercial traveller who was taking his samples to a remote town where the railway accident made his mind a total blank. Mr. Jackson's lost memory is suddenly recalled by his old surroundings, but he finds it difficult to explain to Mrs. Jackson's satisfaction the presence of another wife. This and other troubles occasioned by the advent of the Irish Captain with his jilted daughter, a pair of dueling pistols and a determination to have some gore, makes Marmaduke's position rather hot for a time. But finally all things are satisfactorily explained, and a letter of forgiveness is received from Mrs. Joliffe's guardians, so that their domestic viscissitudes are brought to a happy conclusion.

Mr. Raymond very thoroughly conceals his individuality, as it is known to the public through his recent impersonations, in the character of Joliffe. It is so seldom that play-goers will allow a favorite comedian to lay aside the phase in which they have grown accustomed to view him, and illustrate his versatility, that we are often led to suppose that these stars are mere iterators of their own eccentricities. But in In Chancery Mr. Raymond very agreeably proves to us that he is still an actor—a comedian whose powers have not worn out for having latterly been run altogether in one groove. His make-up is a study. A high forehead, built up by the wig-maker's art; a face elongated by skilful lining, added to an accent and manner peculiarly adapted to the part — these aids helped to make Joliffe a distinctly original figure. Mr. Raymond was apparently very nervous, but he worked hard, and the quaint mildness and dubiousness he gave to the character made it thoroughly amusing. J. H. Glenny was fairly good as the Irishman, C. P. Flockton elaborated the detective so that it stood boldly forth as a pronounced character sketch, and Charles Collins creditably got through with the small part of a designing doctor. E. A Sothern, than whom there is no more promising actor in certain lines of business among the young men of the profession, had an ungrateful part in John, the disguised husband, but he played it so earnestly and sincerely that he became one of the features of a cast that was far above the average in point of general excellence. We are glad to hear that Mr. Sothern, who is a good-looking young actor, is to wear a new wig instead of the hideous and deforming hirsute monstrosity that surmounted his head on Monday evening. Lysander Thompson deserves praise for presenting in the small character of Buzzard a personage that might have stepped from the pages of "Pickwick," so strong was its Dickensonian flavor. As Mrs. Smith-Joliffe Olga Brandon did the best work she has yet accomplished on the New York boards. She was not only a dream of loveliness in appearance, but she acted with a care and delicate appreciation of the humor of the lines and situations that her former efforts by no means led us to expect. Emily Stowe's brogue as Pat was deliciously mellifluous, and her "bounce" had an irresistibly expansive influence upon the spectators. She reminded one instantly of the buxom maidens encountered by the readers of Thackeray's Irish Sketch Book. Bessie Hunter played Mrs. Jackson capitally. Ella Hawkins as Kittles made a genuine success. A better picture of the slattern English maid-of-all-work we have never seen. Minor parts were entrusted to the competent hands of Adele Clark and Harry Holliday. The comedy was neatly set.

* * *

A fair-sized audience was present at the Grand Opera House on Monday night to witness the performance of East Lynne by Ada Gray and her company. Despite the fact that the piece has been played so often by this lady in New York, it does not seem to weary the play-going fraternity, largely due to her admirable performance of the dual role. The version which Miss Gray uses is admittedly the best extant for dramatic purposes, and her name has become almost inseparable from the character of Lady Isabel and Madame Vine. The star received two calls before the curtain. The supporting company was good, especially the Carlyle of A. Z. Chipman. The Lord Mount Severn of J. R. Furlong was praiseworthy. The remaining characters were efficiently portrayed. Nothing was wanting in the mounting of the piece, and the house felt comfortably cool.

* * *

Mr. Mayo's engagement in Nordeck at the Union Square Theatre ends on Saturday night. The last few weeks have been moderately successful.—The three-hundredth performance of Adonis will be given at the Bijou Opera House on Thursday night of next week. Business continues to be good.—The Capital Prize is drawing satisfactorily at Tony Pastor's.—Around the World in Eighty Days at Niblo's is in for a run. The receipts have surpassed expectation.

The Musical Mirror.

Grand opera artists are seldom seen in comic opera or opera comique, and for this reason the production of The Chimes of Normandy, at the Fifth Avenue Theatre is worthy of note. Vocally it would be difficult to replace Zelda Seguin, Alonzo Stoddart and Henry Peakes, while most of the others of the cast were fully up to the average of those who have been seen in the opera in this city. The chorus, accustomed to the standard required for the music of Balfe, Wallace, etc., rendered Planquette's simple but charming melodies with ease, and nearly every ensemble was redemanded It is also rare to see a performance of such works without the buffoonery so common in comic opera.

The solos by Mrs. Seguin and Mr. Stoddart received well-merited encores. The latter, while at no time dramatic, makes up for the deficiency by the artistic use of his magnificent voice. Mrs. Seguin, the original Germaine in this country, stands unrivalled in the part both in acting and singing. On Monday night she was in excellent voice, and infused a great deal of spirit into her performance. Henry Peakes is a fine actor and a good singer; but his voice was at times too strong a contrast to his impersonation of the weak and decrepit Miser. As Mignonette, Kate de Jonge made a metropolitan debut and a favorable impression at the same time. She is very petite, possesses a sweet but not very strong soprano voice, and can act. A. W. Tams appeared in his old part of the Sheriff, and gave an excellent interpretation thereof; but was guilty of two or three topical allusions, which, as "gags," were out of place. Maurice Connell's Notary was poorly done. His voice is weak and unmusical, and he cannot act. At a few hours' notice George Paxton was substituted for Thomas Christy in the rôle of Robinmore. He did very well indeed, circumstances considered. His singing was a great improvement on his last vocal efforts on the metropolitan boards. The house was well filled. Next week, Maritana.

* * *

Polly is drawing good audiences to the Casino, but the nights are still too cool to make the roof-garden the feature that it will be when the sultry weather sets in.—This is the sixth week of the run of The Black Hussar at Wallack's, and the business keeps up to a prosperous point.

Dan'l Sully's Prizes.

In a day or two W. O. Wheeler, manager of Dan'l Sully's enterprises, will leave for the West. To a MIRROR reporter he outlined the plans for The Corner Grocery and The Capital Prize, as well as for Tony Pastor's Theatre during the continuance of Mr. Sully's lease, which ends when Mr. Pastor's regular season begins.

"The Corner Grocery season will begin in Denver on July 20," said he, "and the Mountain circuit will be thoroughly played. Then we visit San Francisco, opening at the Bush Street Theatre on August 10. Contrary to the usual custom, we pay our own fares out and back, make our own contracts, and conduct the business without the aid of San Francisco managers. We have secured better terms than are usually given to comedy organizations, and with our innovations in the manner of advertising the performance I think we can safely rely upon doing a large business. The company will include Mr. Sully, John Robinson, Burt Clarke, Charles Edwards, Louise Fox, Fanny Santord. Master Malvey and one member yet to be chosen. From California we return direct to Chicago, opening at the Grand Opera House Sept. 6."

"And what will be the conduct of the season at Tony Pastor's?"

"I shall return to New York about Sept. 1 to take charge of the theatre. It will be our policy to play comedy combinations, and I am in negotiation with an organization that will create a decided sensation."

"How is the Capital Prize doing?"

"The Prize is playing to paying business. It will be put on the road early in September. Many out-of-town managers who have seen it are anxious to book it. It is good for several weeks yet at Pastor's. J. K. Sully will be its acting manager. Ezra Kendall's time at Pastor's does not begin until August 10."

Bold Pirates.

"There!" exclaimed Fred. McCloy, as he faced a MIRROR reporter yesterday; "that ought to fetch 'em." There was an expression of great determination in the flourish at the end of his signature which he had put to a letter addressed to a Chicago law firm.

"Now, we are going to find out if there's any law that will protect a man's property from thieves."

"What's the trouble?" asked the reporter.

"Why, some unscrupulous people in the West have been playing Mr. Aldrich's piece, My Partner," replied Mr. McCloy. "Mr. Aldrich was informed of it a day or two ago, and he, Mr. Sanger and myself set about to discover the parties. This morning I succeeded in obtaining definite information regarding them, and you may be assured Mr. Sanger will stop at nothing in getting them in his power, as it were."

"Will you apply for an injunction restraining them from playing the piece?"

"No, sir; the parties who will be prosecuted in the matter are the managers or owners of the houses that permit the performance of the piece. By making an example of a few of them, others will find out to whom the plays belong that time is asked for at their houses Why, Mr. Sanger has got a circular, emanating from some sort of a shop in Chicago, in which the names of fifty or more prominent plays are mentioned as being for sale. As I remember, such plays as Pique, Banker's Daughter, Sam'l of Posen, The Two Orphans and Galley Slave are mentioned It strikes me that it is high time managers and owners of plays should take some united action in this matter; find out who the parties are that are surreptitiously disposing of these plays, and punish them as they deserve. As it is, you may say positively for Sanger and Aldrich that if there is any law in the land those parties will pay dearly for having used My Partner. We mean business."

The piece was given all last week at the Halsted Street Opera House, Chicago. None of the manager friends of Mr. Aldrich in that city interfered or notified him. The same party is billed in Montreal this week.

Professional Doings.

—Miles and Barton have given up Tom Sawyer.

—Julian Mitchell is gone to Long Branch for the Summer.

—Harry Pepper and wife leave for England in a few weeks.

—Now Nat Goodwin talks of having a theatre in New York.

—Frank De Witt has been engaged by the Aronsons for a year.

—Leonard Grover will take My Son-in Law on the road next season.

—Lysander Thompson is owed $1,150 by the Lyceum management.

—Robert Johnson's "History of the American Stage" is in the press.

—The Actors' Fund Rooms are filled with professionals these fine days.

—Hattie Richardson is gone to her home in Chelsea, Mass., for the Summer.

—Daniel Frohman has been unable as yet to select a leading man for Modjeska,

—Sydney Rosenfeld will allude to the women of the stage in his lecture to-day.

—It is probable that the Saturday matinees will be abandoned at the Bijou Opera House.

—Charles Frew has gone to Brooklyn Village, near Cleveland, to spend a few weeks.

—James P. Ryan has been engaged by Edwin F. Thorne to manage one of his companies.

—John Sparks will play the policeman's part in Skipped by the Light of the Moon next season.

—George Paxton assumed the part of Grenicheux in The Chimes at three hours' notice.

—George Gaston has returned from Baltimore, where another opera company disbanded.

—Julius Cahn will go with James T. Dickson's World company next season as business manager.

—George H. Primrose, the minstrel, sails for Europe on Monday, to remain abroad a few weeks.

—Charles Fox, of Fox and Schaeffer, has rented Dr. Lyons' cottage at New Rochelle for the Summer.

—J. Armoy Knox will lecture at Plainfield, N. J., on Thursday night. Bradford Williams will assist him.

—Marie Loftus, the English serio comic, leaves for England on Saturday. She will return next season.

—Robert Grau expects to play all Summer at Flatbush, where money was made by him two Summers ago.

—Evangeline will open the next season at the Bijou. There will be many changes in the piece upon its revival.

—Randolph Murray has accepted for Pauline Markham a proposal to play at the Bijou Theatre, Philadelphia.

—Augustus Reynolds and Joseph Conyers have taken Eviction on the road and intend playing it all Summer.

—Richard III. will not be given in Boston for H. A. McGlenan's benefit, as Joseph Haworth could not appear.

—Joseph Haworth left for his home in Cleveland yesterday to visit his mother, who is not in the best of health.

—The People's Theatre will open for the regular season on August 1. New ventilating apparatus is being put in.

—Shook and Collier's Storm-Beaten will open the season at the Grand Opera House the first week in August.

—Frank Stark has supplanted Messrs. Wolfsohn and Lavine in the management of the Milan Opera company.

—Kelly and Mason are working hard to insure a success next season. They are engaging the best people possible.

—Louis Harrison has written some verses for Dixey's song, "It's English, Ye Know," which bring down the house.

—E H. Walton thinks of taking out a company next season; but he is in receipt of offers which may change his mind.

—Thomas Martin left the Standard Opera company on Saturday and returned to the city. He will join Pyke's Opera company.

—The People's Theatre is being dismantled prior to some alterations which Harry Miner proposes making to the auditorium.

—It is intended to run Around the World in Eighty Days into the middle of July. Business at Niblo's Garden continues good.

—Jennie Prince, W. W. Allen, Paul Bown and Eugene Clarke have been engaged by Robert Grau for his company at Brooklyn.

—Part of Hazel Kirke will be played at Effie Germon's benefit, this afternoon, instead of Our Joan, as Miss Coghlan is indisposed.

—Lizzie St. Quinten has turned up in Ohio with a dime opera company. R. H. Bigelow, her agent, writes that she is doing very well.

—Marie Broughton has joined We, Us & Co. Samuel Reed and Marie Bockel have retired and gone to Ocean Grove for the Summer.

—Millicent Ray, a Philadelphia lady, has been engaged by Manager Aronson for Nanon. She is a pupil of the Boston Conservatory of Music.

—Vernona Jarbeau, Josie Hall, J. H. Ryley and several of the original cast of Billee Taylor will appear in its revival at the Casino on June 23.

—Branch O'Brien, late MIRROR correspondent in Leadville, is in town. He is looking for a position as advance, for which he is well qualified.

—The Harris Opera company, playing at the New Park Theatre, has been doing a very large business, and the engagement has been extended.

—E. L. Tilton, Charles Scott, C. H. Greene, Harry Pearson, Emily Boswell, W. Wallen and W. H. Burton go with the Shadows of a Great City.

—W. H. Clark, the basso, who made quite a hit with the Carleton Opera company, has been engaged by the Boston Ideals to replace Myron W. Whitney.

—Lilford Arthur sails for England on Sunday by the *Lero*. He goes abroad partly for his health and partly on business. He expects to return in five weeks.

—Oscar Weil goes to Europe early in July for a six weeks stay. His comic opera, Giralda, has become a prominent feature in the Boston Ideals' repertoire.

—Ida Bell, who has been very successful in several parts in Adonis and never yet missed an encore for her singing, will leave the cast early in July.

—William Haworth, Clarence Handysides, Selina Fetter, C. B. Hanford and William Harris have been engaged by Joseph Brooks for Robson and Crane's company.

—Clara Morris has not yet chosen a leading man. Manager Goodwin says he is waiting to hear the result of the Haworth-Chizzola litigation, as he wants Mr. Haworth.

—A. E. Sumner, of the Orinetal Bureau, contradicts the statement that he is proprietor and manager of Sanahbrak's entertainments. He is simply the business manager.

—Harry Greenwall, of Galveston, arrived in New York on Sunday night. He has taken up his quarters at the offices of H. S. Taylor, and will fill time for many Texas theatres.

—Edna Carey, to oblige Len Grover, extended her engagement with him in Brooklyn for three nights this week, thus enabling him to secure a substitute for her part in My Son-in-Law.

—On Monday night the management found it necessary to shut off the cooling apparatus at Wallack's. There can be no doubt that the cool temperature assists The Black Hussar at the box office.

—P. H. O'Connor, acting treasurer of the Fifth Avenue, leaves for Boston on Saturday to visit his father, who is very ill. Mr. O'Connor was for four years in the box-office of the Boston Park Theatre.

—Kate Claxton will play a season at the Thalia Theatre after J. K. Emmet closes, and then the house will be given into the hands of the decorators. It will reopen August 1 with The Shadows of a Great City.

—Frank Giard, Charles Burke and Charles Hopper will open their season about Sept. 1 with a new farce called A Frosty Day, in Three Shakes and a Shiver. The Summer will be devoted to preparations.

—Frank Karrington, late of the Planter's Wife company, has been engaged for next season to play Harry Huntingford in The World. He is spending a part of his Summer vacation at his home in Albany.

—Mrs. F. A. Tannehill has just closed a season of forty weeks with the Scanlan company. She is going to the Connecticut Valley, where she is building a new house. Mrs. Tannehill has not settled for next season.

—Joseph Frank is re engaged to manage C. R. Gardiner's attractions. He will start out with Only a Farmer's Daughter on June 22, and return to New York in August to personally manage Zozo. Next will be Mr. Frank's sixth season with Mr. Gardiner.

—L. H. Everitt has recovered judgment against W. H. Davidson (the defunct Edgar Syndicate) for $800. It was secured in the Common Pleas, before Judge Van Hoesen. Mr. Everitt proposes to push the matter and see whether the Syndicate—*i. e.*, Mr. Davidson—is worth anything.

—Following is a complete list of the company engaged to support C. W. Couldock in The Willow Copse next season: Mr. and Charles Walcot, Carrie Turner, A. S. Lipman, Samuel Hemple, Raymond Holmes, Mary Myers, John Woodward, Kate V. Tousey, G. R. Boaler, W. L. Denison and Sidney Couldock.

—S. P. Norman, one of J. M. Hill's business managers, was in the city on Friday for a few hours. He says that Murray and Murphy have had an excellent season. It opened on Feb. 1, and will close on June 20. Twenty-five weeks have been booked for next season, which will open at the Boston Theatre on August 17.

—Mose Fiske has retired from the Corinne Merriemakers to devote himself to literary labor—in fact, he is writing a play on contract. James Sturges replaces him. Frank Hayden has retired from stage-work to rest his voice, and is now the treasurer of the company. Business with the Merriemakers at the Boston Museum is excellent.

—E. E. Kidder corrects a report that he is Rose Eytinge's manager. He has engaged her as leading lady for Niagara, and will feature her. Lillian Lee will play the second female role in the piece for three weeks prior to her joining Jefferson. Niagara opens at the Boston Park on Sept. 14. Mr. Kidder has refused several offers to buy the play.

—J. F. Burrill is the manager of the Standard English Opera company, which opens on Monday at Boston for two weeks. It goes thence to Providence for one week, Montreal for two weeks, and Cleveland for four weeks. Marie Hindle, Florence Reade, Flora Barry, Horace James, Signor Operti and Walter S. Berry have been added to the company. The repertoire will consist of Fra Diavolo, La Sonnambula, Girofla, Bohemian Girl, Little Duke and La Dame Blanche.

—The Excelsior Folly company, under George W. June's management, will be the feature among burlesque and extravaganza companies next season. Artists are being engaged to support Harry Brown in Ixion; or, the Man on the Bicycle, and The Field of the Cloth of Gold. The season will begin about September 1. Negotiations are progressing to secure new burlesques from William Gill and Nat Childs and John Braham. Mr. June is devoting all his energies to this undertaking and he is certain of presenting an organization of the first class.

—Only a Woman's Heart, which has gained some reputation, is the property of C. R. Gardiner. It has been entirely rewritten, and the central figure is now a Saratoga belle, who is to be played by Julia Anderson. The company is to be a strong one, and it begins a tour of sixty weeks on June 26, in Guelt, Ontario. Thence the route lies through the Lake Superior country, west to Oregon, California and Southern Texas, New Orleans, across Florida, through Mobile, and then up the Atlantic Coast to Halifax. The season will close in August, 1886. The dates are all filled and the company is now rehearsing.

—Blanche Curtiss, the stage name of the handsome Vassar girl who has recently adopted the profession, is to be the attraction in Only a Farmer's Daughter next season. She recently received a diamond necklace, valued at $8,000, from her father, and her costumes are said to be of an equally expensive description. There seems to be some doubt about what disposition will be made during the performances of the large quantities of chewing-gum which are popularly supposed to be the constant companion of Vassar's sweet girl graduates. Mary Anderson will not hold undisputed sway as a tolu star when Miss Curtiss takes the field.

A True Story.

BY JOSEPH HOWARD, JR.

PART I.

The papers of the day contain the following notice:

MARRIED.—In St. John's Church, by the Rev. Dr. George H. Schenck, assisted by the Rt. Rev. Bishop Poddock, William Hays Meigs and Marion, daughter of Mabel and Henry F. Storrs.

There have been more brilliant weddings, but none more elegant. The bride's family is *creme de la creme*, Mr. Storrs being one of our wealthiest bankers, a well-born, well-bred man of natural gifts and unusual culture. The bride is remembered pleasantly by guests of Congress Hall as a gay and graceful belle, well behaved and modest with all her beauty. Although the toadies of the press were not furnished with a list of garments, prices attached, as is the custom with the present race of newly-made rich, I am given to understand that, from the enormous cheque from papa to the minutest detail from mamma, Miss Marion was abundantly furnished with all essentials for a prosperous and comfortable trip down the stream of time.

This much for 1882.

PART II.

The *Herald* of December 10, 1861, contained under the head of "Personals" the following:

WANTED.—To adopt from birth, a girl—light hair and blue eyes preferred; absolute surrender essential. Parents having such a child may find for it a home where all that money can purchase and care secure will be provided. Address, Sister Genevieve, Herald office.

Two days after this advertisement appeared the wife of a soldier in the Federal Army was shivering in an attic of 165 Bleecker street. Her name was Mary Wilson. Her husband was a maniac on the subject of regimentals and many a dollar had he wasted in upholding the militia of the State service. When war was declared, and the Three Months' Men started for the field of actual battle, Henry Wilson was a clerk in the clothing house of Devlin & Co., in Broadway. His salary was a thousand a year. He married Mary Maisten, against the wishes of her family, in Portland, and together they boarded in West Eleventh street When his regiment left for Annapolis, in July, he gave his wife $150, and promised to send his pay home as fast as he received it. The little woman was plucky, as all women are, and although she dreaded to face the pangs that were to come, alone, she dried her eyes, waved a fond adieu to her soldier lad, and then went back to her lonely room to weep herself to sleep.

Days ran into weeks and weeks passed into months. Letters from Harry told of fire and fight, of death and exposure, and, worst of all, of an enlistment of "six months, or the war." That was a blow indeed. She had counted on his being back in three months at the longest, and as Mr. Seward and other wise men continually assured the country that the whole affair would blow over in thirty days, she surely was not to blame.

With nothing else to do, Mary turned her attention to sewing. Little, little garments were those she made. Tiny shirts, baby frocks and cunning flannel night-gowns lay side by side with dear little worsted slippers, of purest white, tied up with pink and blue ribbons.

What castles she built as she sat and purred and sewed all alone in her room, with Henry's picture, in sash and belt, before her!

Alack and alas!

A great battle, a glorious victory, vast captures of men and arms—but a dead husband was her portion.

Her friends lived in Maine. For more than a year all communication had ceased. Her husband had no relative this side of Oregon. What should she do? Her little store of money was gone. Two weeks' board was due. The chilled pavements of early Winter struck terror to her aching frame. November was gone; December had come, and with December was to come that for which she had hoped, for whom all those pretty things were made.

She had to move. Where could she go? She was not ready to ask for charity, and had she been she didn't know how to go about it.

She sought cheap lodgings in Bleecker street. A colored woman allowed her a room in the attic, in which her own family slept. On her charity Mary lived.

Back pay?

Oh, no! Had her husband been a Major-General, for whom a big funeral was the proper caper, and to get whose back pay might have secured an advertisement of some cute claim-agent, there would have been no trouble. But he wasn't. He was a simple sergeant, and there wasn't enough pay due him to steal even. So poor Mary had nothing in her pocket, and nothing to promise as from the future.

What then?

Suffer. And that's what she did. She pawned her baby clothes for bread, and she pawned them for medicine, and when the final moment came, she parted with the last remnant, little woolen socks included, to provide a few dollars with which to pay her doctor.

Oh, the bitterness of that hour!

The baby was a girl, a bouncing, smiling, sweet-faced baby girl, and the thin-faced, exhaused, heart-sick mother hugged it to her breast and cried over it as if new life had come, forgetting for a moment the cruel world in which she was.

PART III.

Dr. Giles was not a hard man, but he wasn't given to working for fun. He wanted pay for what he did. And no pay, no work. Nevertheless, when he found that Mrs. Wilson had nothing—not even a rag in which to wrap her new-born baby—he looked at the three dollars the poor thing had feebly handed him. He felt a little mean, and finally said: "See here, you know this won't do. I'll let your landlady spend this money for some clothes for the child and a bottle, and I'll come in again this evening." Mary broke down completely at this. It was the first sympathetic word she had heard, and some people are sensitive, you know. The next morning the doctor reappeared. After the usual pulse and tongue business he said: "Mrs. Wilson, I don't know as I have done right, but I have done what may be for the best. Here is an advertisement from yesterday's *Herald*. The family want a baby, and, strangely enough, they are my patients, so I know all about them. The husband is to know nothing about the facts. He has been married five years, is very rich, and imagines he is about to become a father. His wife is a charming person, and descends to the deceit simply that she may gratify her husband's longing for a child. I can promise your baby a happy home and all the comforts of life, but you will have to give her up absolutely."

"Oh, Doctor!" cried the heavy-hearted woman.

"I know it seems hard, my dear child; but after all isn't, it better for her?—and that's what we have to think of."

Well, to make a long story short, the Doctor finally pursuaded Mary to consent. She was cold and hungry and in distress. Should she selfishly compel her little one to share her lot when, with a word, she could place her on a plane of comfort, and even luxury? The mother triumphed, and the Doctor bustled off to please his wealthy patient—and earn another fee.

CONCLUSION.

"And that's the girl who was married?"

"Yes."

"What's become of Mary?"

"I don't know."

"And the—so to speak—father, does he still believe Marion his daughter?"

"Certainly, for when his wife said to him in the dead silence of the night before the wedding, when nothing but the tick, tick of a great clock in the hall was heard, 'My dear, I have something of importance to tell you,' he snored out aloud, and didn't hear a word. If he had listened he would be as wise as you and I. Let this be a lesson to other husbands. Yes, he believes Marion to be his own flesh and blood, and she is worthy not only of the brilliant present, but of the heroic past as well."

"Quite a little romance, isn't it?"

The Seasons.

BY DONALD ROBERTSON.

With music, with mirth, and with gladness,
Young Summer arose from her lair;
Gaily dressed in bright sunshine and shadows,
She sauntered across the green meadows,
And fastened a rose in her hair.

From the woods, where the winds sing of sadness,
Lonely Autumn beheld her and sighed;
Then he ran to her, caught her, caressed her,
And called her his own as he pressed her;
She but smiled on him once, and so—died.

Then he knew neither gladness nor sadness,
But beside her he laid himself low;
And Winter came down from the mountains,
And, seeing them, hushed all the fountains
And covered them over with snow.

Even so there are hopes that are godlike
In our youth when the warm blood is red;
Yet Fulfilment's grand kiss brings a pleasure,
That's pain for the loss of youth's treasure,
And age looks with love on its dead.

"Brick."

BY FLORENCE REVERE PENDAR.

"By thunder! that was plucky."

My book slipped slowly from my hand, and I turned in amazement at the sound of these words. I had been amusing myself by reading aloud—a habit I frequently indulged in, being rather proud of my elocutionary powers. This evening it was the "Charge of the Light Brigade" I had been energetically declaiming, when the above exclamation made me conscious that I had an audience.

Glancing across my room, I perceived, standing upon the threshold, a boy of perhaps fourteen years, but looking scarcely more than twelve by reason of his small stature. He was far from handsome, being pock-marked and red-headed. A redeeming feature was his eyes, which at that moment glowed with excitement, while in either thin cheek the color flowed and ebbed like the tide. I had time to note the extreme delicacy of his physique and that his clothes, although old and much too large for him, were remarkably clean. He said:

"I beg pardon, sir, but it was most like the theayter. I'd liked to have been one of them chaps, though. They were plucky, they were."

"So you are an admirer of the heroic, my young friend," I said. Gravely raising his eyes to mine, he answered:

"Well, sir, if you mean as I like them as does things as is plucky, you can count me in." Somewhat amused at the boy's earnestness, I remarked:

"By the way, what can I do for you?"

"Cracky! I forgot all about it, and I was to see if there was an answer." So saying he produced a note from some hidden corner of his apparel, and as he advanced toward me I noticed for the first time that he limped slightly. Having given my attention to the note and its answer, I turned to address the boy. He stood gazing with rapt attention at my favorite picture.

It is only a humble cottage interior; but you feel that the artist's heart had prompted the delicate touches of the brush. The white, dainty curtain at the small window is drawn slightly aside, admitting long, slanting rays of sunshine that seem to flicker to and fro upon the carpetless floor and athwart the polished tins upon the mantel. An old eight-day clock occupies one corner, and a half-open cupboard door reveals an earthen crock and a row of cups and plates. Near the window is an old-fashioned chintz-covered chair; beside it, on a small table, lays a Bible, which appears to have been read but recently, a pair of spectacles marking its open page. A young man, whose fair face is still smooth as a girl's, stands proudly erect in the centre of the room, while his eyes are bent with a tender, regretful look upon the aged form of a woman, whose wrinkled hands are engaged in buckling on his maiden sword.

You can read the pride of the young recruit over his uniform in the firm carriage of his manly figure, and the sorrow of the boy at the thought of leaving mother in the tightened lines about his mouth. The old lady's cap is somewhat awry, doubtless rendered so by the clasp of her son's arms about her neck. You can see the grief struggling to hide itself under a smile in the poor mother's face, and you feel that he is her all, that she is bravely giving him up for her country's sake, albeit her old eyes may never rest upon her boy again.

On the window-sill is a flower-pot containing a rose and its bud. The rose's days are almost spent; its crimson petals lay scattered here and there; but the buds holds itself firmly erect beneath the caressing heart of the dying flower. Nothing seems to have been forgotten in the picture. There is tabby, who at any other time would have been quickly routed, quietly helping herself to milk from a bowl on the table, while a tiny kitten plays sportively with a ball of yarn attached to a half-knitted sock. Even the home-made mats upon the white boards are faithfully represented—faded and bearing the marks of time.

It rather pleased me, this young arab's rapt attention to my pet painting, although I was somewhat surprised that he had singled it out from the others, some of which were rendered extra attractive to the generality of gazers by reason of their brilliant coloring. Touching his arm, I said:

"So you like my picture, 'The Widow's All?'"

"Is that what it's called, sir," he answered; then he added: "I'd like to be him—it's pretty tough on the old woman, though; but I haven't any mother, or nothing, so that wouldn't bother, if they'd take me; but they wouldn't along of my leg."

"How did it happen?" I asked.

"Through a fight, sir."

"What, you fight!" I exclaimed, smiling slightly as I glanced at his delicate frame. I was sorry for my words when I noted the quick color dyeing his cheeks as he said:

"Yes, sir; when I'm mad I can. It was all along of an old woman as was kind to me. She kept an apple-stand, and the fellows they was a teazing of her, and one on 'em he upset her stand, and I thought it a shame; so I just sailed in and licked him, and the gentleman as sent me with the note to you, he comes along just then and helps me, and then I feel a pain in my hip, and I don't know nothing till I wakes up in the hospital. The gentleman was good to me, he was, a-coming every week to ask me how I was a gittin' on."

I afterward learned from my friend that the boy had fought like a little tiger, gaining the day in spite of his adversary's size, none suspecting his hurt until, the affray being over, he fell in a senseless heap upon the ground.

During the Winter I came to understand and respect Brick more and more. Brick was the appellation he went by, and on my inquiring the reason of this peculiar cognomen (not that I exactly used that term to him), he had replied, raising his eyebrows with a comical air:

"Well, sir, my hair being of a rather lively turn of mind, the boys took to calling me 'Bricktop,' but after awhile, owing to the hot season coming on, and they not feeling equal to the two on 'em, they jest drops to Brick, and there they've stuck."

As he did not appear to be aware of any other title he could lay claim to, and the name seeming adapted to him in more ways than one, I continued to call him by it, as my predecessors had done.

Brick was earning a livelihood as newsboy when I first ran across him; but, through my having considerable influence with a large banking firm, I was able to procure him a situation to run errands and make himself generally useful. He worked with such a will and showed so much aptitude at figures that I had no doubt he would win promotion.

It became quite a matter of course for me to find Brick in my rooms evening after evening, devouring with eager interest the History of the Revolution or the Life of Napoleon Bonaparte.

As summer drew near, I decided that Brick should spend his holidays in visiting with me some of the scenes of the Revolution and at last the long-looked for day arrived, finding Brick and I comfortably seated in a palace-car en route for Boston. I was busy answering the boy's many questions, nothing escaping his quick eyes, when, without the slightest warning, our car was hurled from the track. Never shall I forget the look upon Brick's face as, with a warning cry, he threw himself before me, thus averting the course of a huge beam crashing down upon us. I escaped with a few bruises, but Brick lay wedged in beneath the beam. Calling loudly for help, I fought my way through the splintered wood, smashing the glass with my hand, thus making an opening at which to crawl out.

The wildest confusion reigned; men with lanterns were running hither and thither, while above their excited tones was heard the wail of mothers who had had their little ones torn from their arms. Husbands were wildly seeking to extricate their wives, fathers their children, and the injured and the dead were being borne quickly past.

Soon I had ready and willing hands helping me to save Brick, I telling them how he had thrown himself between me and danger. When the poor little crushed form was brought to view the boy still breathed. In a few moments his eyes opened, and as they fell upon me a glad smile of recognition shone in their dark depths, and his weak hands sought to touch mine.

"Doctor," I called hastily, as that gentleman came toward us. Slighily raising himself, Brick glanced around, then clearly the words rang out:

"Never mind me, Doctor; I guess I'll die anyway. Take care of the rest."

"My brave boy!" murmured the Doctor, huskily, as he knelt and felt the feeble pulse.

"Brave," repeated the pale lips of the dying boy, while his eyes burned with an eager light. "Yes, I would like to have been brave. It's no good now though, but it would have been nice to have—died—a hero."

"Brick! Brick!" I cried, "do you not know—?"

I saw the doctor reverently raise his hat, and I knew that Brick had gone home. Gone, unconscious that he *had* died a hero's death.

Tabling the Turkey.

BY CORNELIUS MATTHEWS.

As the family entered the homestead on their return, the combined forces were just at the point of pitching their tent on the ground of the forthcoming engagement, in the shape of the ancient four-legged and wide-leaved table, with a cover of snowy whiteness, ornamented as with shields and weapons of quaint device, in the old plates of pewter, and the horn-handled knives and forks burnished to such a polish as to make the little room fairly glitter. Dishes streamed in, one after the other, in a long and rapid procession, piles of home-made bread, basins of apple-sauce, pickles, potatoes of vast proportion and mealy beauty. When the ancient and lordly pitcher of blue and white (whether freighted with new cider or old cold water need not be told) crowned the board, the first stage of preparation was complete, and another portentous pause ensued. The whole Peabody connection, arranged in stately silence in the front parlor, looked on through the open door in wonder and expectation of what was to follow. The children loitered about the doorways with watering eyes and open mouths, like so many innocent little dragons lying in wait to rush in at an opportune moment and bear off their prey.

And now, all at once, there comes a deeper hush—a still more portentous pause—all eyes are in the direction of the kitchen; the children are hanging forward, with their bodies and outstretched necks half way in at the door; Miriam and the widow stand breathless and statue-like at either side of the room; when, as if rising out of some mysterious cave in the very ground, a dark figure is discerned in the distance, about the centre of the kitchen (into which Mopsey has made, to secure an impressive effect, a grand circuit), head erect, and bearing before it a huge platter. All their eyes tell them, every sense vividly reports, what it is the platter supports; she advances with slow and solemn step; she has crossed the sill; she has entered the sitting-room; and, with a full sense of her awful responsibility, Mopsey delivers on the table, in a cleared place for its careful deposit, the turkey.

There is no need now to sound a gong, or to ring an alarm-bell to make known to that household that dinner is ready; the brown turkey speaks a summons as with the the voice of a thousand living gobblers, and Sylvester rising, the whole Peabody family flock in. To every one his place is considerately assigned, the Captain in the centre directly opposite the turkey, Mrs. Carrark on the other side, the widow at one end, old Sylvester at the head. The children too, a special exception being made in their favor to-day, are allowed seats with the grown folks, little Sam disposing himself in great comfort in his old grandsire's arms.

Another hush—for everything to-day moves on through these constantly shut and opened gates of silence—in which they all sit tranquil and speechless, when the old patriarch lifts up his aged hands over the board and repeats his customary grace:

"May we all be Christian people the day we die—God bless us."

The Captain, the great knife and fork in hand, was ready to advance.

"Stop a moment, Charley," old Sylvester spoke up, "give us a moment to contemplate the turkey."

"I would there were just such a dish, grandfather," the Captain rejoined, "on every table in the land this day; and if I had my way there would be."

"No, no, Charley," the grandfather answered, "if there should be, there would be. There is One who is wiser than you or I."

"It would make the man who would do it," Oliver suggested, "immensely popular; he might get to be elected President of the United States."

"It would cost a large sum," remarked William Peabody, the merchant.

"Let us leave off considering imaginary turkeys, and discuss the one before us," said old Sylvester; "but I must first put a question, and if it's answered with satisfaction, we'll proceed. Now tell me," he said, addressing himself to Mr. Carrack, who sat in a sort of dream, as if he had lost his identity, as he had ever since the night advenure in the fez cap and red silk cloak—"Now tell me, Tiffany, although you have doubtless seen a great many grand things, such as the Alps, and St. Peter's Church at Rome, has your eye fallen in with anything, wherever you travelled over the world, grander than that turkey?"

Mr. Carrack, either from excessive modesty or total abstraction, hesitated, looked about him hastily, and not till the Captain called across the table, "Why don't you speak, my boy?" and then, as if suddenly coming to, and realizing where he was, answered at last, with great deliberation, "It *is* a fine bird."

"Enough said," spoke up old Sylvester cheerfully; "you were the last Peabody I expected to acknowledge the merits of a turkey;" and, looking toward the Captain with encouragement, added, "now, knife and fork, do your duty."

It was short work the jovial Captain made with the prize turkey; in rapid succession plates were forwarded, heaped, sent around; and with a keen relish of the thanksgiving dinner, every head was busy. Straight on, as people who have an allotted task before them the Peabodys moved through the dinner—a powerful, steady-going caravan of cheerful travellers, over hill, over dale, up the valleys, along the stream-side, cropping their way like a nimble-toothed flock of grazing sheep, keenly enjoying herbage and beverage by the way.

What though, while they were at the height of its enjoyment, a sudden storm, at that changeful season, arose without, and dashed its heavy drops against the doors and window-panes; that only, by the contrast of security and fireside comfort, heightened the zest within, while they were engaged with the many good dishes at least, but when another pause came, did not the pelting showers and the chiding wind talk with them, each one in turn, of the absent, and oh! some there will not believe it—the lost? It was no doubt some thought of this kind that prompted old Sylvester to speak.

"My children," said the patriarch, glancing with a calm eye around the circle of glowing faces at the table, "you are bound together with good cheer and in comfortable circumstances; and even as you, who are here from East and West, from the North and South, by each one yielding a little of his individual whim or inclination, can thus sit together prosperously and in peace at one board, so can our glorious family of friendly States, on this and every other day, join hands, and like happy children in the fields, lead a far-lengthening dance of festive peace among the mountains and among the vales, from the soft-glimmering East far on to the bright and ruddy West, If others still seek to join in—"

"Ay, father," said Oliver, "there is great danger."

"Even as by making a little way," answered the patriarch, "we could find room at this table for one, or two, or three more, so may another State and still another join us: if it will; and even as our natural progeny increaseth to the third, fourth, tenth generation, let us trust for centuries to come this happy Union shall live to lead her sons to peace, prosperity, and rightful glory,"

"But," interposed Oliver, the politician, again, with a double reference in his thoughts, it would almost seem, to an erring State or an absent child, "one may break away in wilfulness or crime—what then?"

"Let us lure it back," was old Sylvester's reply, "with gentle appeals. Remember we are brethren, and that our alliance is not one merely of worldly interest, but also of family affection. Let us, on this hallowed day," he added, "cherish none but kindly thoughts toward all our kindred, and if him we have least esteemed offer the hand, let us take it in brotherly regard."

There was a pause of silence once again, which was broken by a knock at the door. Old Sylvester, having spoken his mind, had fallen into a reverie, and the Peabodys glancing one to the other, the question arose, shall the strangers (Mopsey reported them to be two), whoever they may be, be admitted?

"This is strictly a family festival," it was suggested, "where no strangers can be rightly allowed."

"May be thieves!" the merchant added.

"Vagabonds, perhaps!" Mrs. Carrack suggested.

"Strangers, anyhow!" said Mrs. Jane Peabody.

The widow Margaret and Miriam were silent, and gave utterance to no opinion.

In the midst of the discussion, old Sylvester suddenly awakening, and rearing his white locks aloft, in the voice of a trumpet of silver sound cried out—"If they be [illegible] in!"

As he delivered this [illegible] was a deep moan at the door, as [illegible] pain, or suffering keenly from [illegible] and when it was opened to [illegible] comers, the voice of Chanticleer, [illegible] second time, broke in, clear and [illegible] the outer darkness.

Content.

BY KATHERINE GRAY.

The sunlight flooded the heavens with golden shades of light;
The mocking-bird chirped to his [illegible] it in flight;
Then, resting on the topmost [illegible] liquid notes
Of melody, as golden as the sunshine, fled its throats.

The little wren in the hollow caught the spirit of love and sung
The same glad song—in humble notes—to his patient mate among
The mosses and the grasses upon the dun-brown earth
Where she had fixed their downy nest. It filled their hearts with mirth;
For they envied not the singer whose glorious melody
Held spell-bound all the earth and air with perfect harmony
But they chirped their simple happiness, their perfect truth and love,
Nor sought to soar on peaceful wing their humble sphere above.

***

Love's messenger, gathering jewels, took the perfect song of the wren
And wrote it out as a sermon to be sung to the ears of men.

Only an Actor.

BY WILLIAM F. GILCHRIST.

"You cannot go."

The voice was harsh, and the speaker frowned at the fair-haired girl who stood before him. Deacon Terry was a stern man; his word was law. In all that quiet Massachusetts village no one dared contradict him.

"But the poor man is dying," pleaded Abbie.

"Death comes to all. The man is one of those children of Satan, a play-actor. You shall not go."

"To-morrow, father, is Christmas Day. They say this poor man needs care and attention. Let us try to imitate the example of Him who came to earth on that day."

"Oh, well, if you want to make a fool of yourself, go ahead." And the Deacon grumbled over some extract from the Bible about charity, while in his heart he cursed all actors. He was a stern New Englander, of Puritan stock, who regarded the theatre as the [illegible] house of perdition and actors as children of the fiend.

Harry Shaw, in the little attic room of the only hotel in the village, lay with his pale face turned toward the window. A week previous, owing to illness, he had been compelled to remain when the company with which he was performing had gone away. He suffered from consumption, and the end was near.

"To-morrow will be Christmas," he murmured, "the time of joy and gladness. What matters it to me? There is no one to care for or give a thought to a poor dying actor."

As if to give his bitter words [illegible], there suddenly appeared at his bedside a fair-haired girl of twelve, gazing on him with pitying eyes.

"Do not say that," said the visitor. Harry thought he must be dreaming. "I care for you. See, I have brought you lots of nice things," and dainty Abbie Terry uncovered the little basket she carried and displayed a tempting array of the good things of life.

"Who are you, child? Where have I ever seen you before?" asked the actor.

"I am little Abbie," she replied. "You have never seen me before."

"What are you doing here?"

"They told me you were dying, and I came to comfort you," replied Abbie, as she smoothed back the matted locks from his brow, on which already the death-dew was gathering. "Go to sleep; I will watch by you."

An hour later Shaw was sleeping gently, the fair-haired child watching tenderly beside him. Then the village doctor came [illegible] pious man who held the stage in detestation.

"He won't live till morning," said the doctor; and then beneath his breath: "It doesn't matter much—he is only an actor."

"Can nothing be done?" asked Abbie. The doctor assured her there was no hope. She told him to send her father to her, as she meant to stay till the end came. So the doctor departed.

Soon Deacon Terry came in with a frown on his face. He would have scolded loudly, but a warning look from the child caused him to refrain. He told her he would wait below, and slunk away abashed. Just as the stars came out Harry awoke.

"I am dying," he murmured. "Little girl, are you not afraid?"

"Of what?"

"Of seeing a man die."

"Oh, no. Why should I be?"

Another hour passed. The dying man tossed restlessly, and delirium began to mount to his brain.

"Hark!" he suddenly exclaimed. "There goes the orchestra; I must dress for my part. Was that the call-boy?" A few moments of rest and then he said: "Why don't they ring up the curtain?" Later he became conscious for a few moments, when Abbie asked:

"Have you a mother?"

The question recalled the past, and the poor actor's eyes filled with tears.

"Yes," he replied; "far across the sea, in England, she waits the coming of her boy. Will you write to her when I am gone? Tell her that even in my dying moments I remembered her." He sank back exhausted, and the fair-haired girl gave him a cooling drink.

"Thanks," he said. "Do you know that I am an actor?"

"Yes," she replied. "But I do not care. Father says that actors are children of the devil, but I do not think so. Christ came to die for all, if they repent. Won't you pray?"

The dying man could not reply, the question came so suddenly.

"Perhaps," said the child, clasping her hand in his, "you remember the prayer your mother taught you."

He nodded faintly. Kneeling by his side, the girl began to repeat the simple prayer of childhood, "Our Father who art in Heaven," and the voices of actor and child mingled together in the supplication. At its close a smile of happiness stole over the actor's face; his eyes gently closed, and he sank into a slumber. Thus for hours he slept on, watched by the girl. It was nearly midnight before the dying man stirred again. Then he muttered:

"The play is almost over."

As the hands of the clock pointed [illegible] night he opened his eyes, smiled [illegible] guardian angel, sighed softly, and [illegible] was over. Just then the bells [illegible] rang out cheerily, loud and clear.

PROVINCIAL.

BOSTON.

Capers introduced Corinne and her co. again to Boston during the week at the Boston Museum. The play is simply the Boarding-School trash that was made familiar by an alleged actress a few years ago, and which was discarded to make room for something even more idiotic. But this is passing. Capers serves its purpose passably well in introducing Corinne and her co. in lively songs and specialties. The young woman herself has improved much in stage manner and presence, which, aided by a grace and sprightliness that seem natural to her, make her very entertaining when on the stage. She has a somewhat expressive but scarcely a musical voice, with a contralto phase, which may stand her in better stead, with good care, in a few years. Meantime her graceful dancing and piquant ways win the favor of her audiences at once, and keep it also. Moses W. Fiske as Prof. Peck makes as much as possible out of his part, investing it with a great deal of drollery. Mr. Fiske is an artist. Harry Clark made a funny Teddy, playing the part naturally and agreeably. The business during the week has been good.

The second week of Dreams drew but fairly, scarcely that, despite the fact that Jacques Kruger is an artist indeed in his work. Friday night the audience was photographed by Conly, the artist who makes a specialty of professional portraits. I have not interviewed Mr. Conly since. It would scarcely be worth while, as THE MIRROR would not dare to print the words he would be called upon to utter. The audience seemed to think that sitting still for a minute to be photographed was very funny, and it required several efforts to secure a negative. After fifteen or twenty seconds, a suppressed snicker would be heard, which would be the signal for twenty or thirty more all over the house, and all was spoiled. At last the artist made an indignant speech, which, in addition to some vigorous hisses, brought the fools to terms. Probably they were wound up to laugh, and could not help it.

The season closed somewhat unexpectedly at the Park. It was understood at the beginning of the run of Bottom's Dream that it would continue three weeks at any rate, and longer if advisable. There were rumors last week that The Skating-Rink would replace Bottom's Dream; but probably Mr. Goodwin concluded that it would be as well to shut down at once, and not get The Skating-Rink shopworn by a short run at the close of the season. A sensible conclusion. So one more night of Bottom's Dream for the benefit of George W. Floyd, the manager, who has worked faithfully and successfully for Mr. Goodwin, and deserves his testimonial. So Bottom's Dream is shelved at the close of a run of two weeks and one night. Mr. Goodwin said last week to a friend of mine that he could not get people in to see the play unless he lassoed them and pulled them in.

Peck's Bad Boy closed the season at the Boston Theatre. A very large audience was present on Friday night, partly because the ushers had a benefit that night—and the ushers are a very popular set—and partly because people had a desire to see what Harry Mills would sing after Dixey had gained the day in the matter of singing the song of "It's English, You Know." Of course, he sang something else instead, and that was all there was about it. As far as the song goes, it is simply idiotic. Its words are devoid of either wit or humor, and its tune is as innocent of melody as the words are of sense. But it pleases a certain set of shallow-headed people, and of course was worth fighting for. But it is a little disheartening to see a good thing go begging for approval when such unmelodious trash as this can "catch on."

We, Us & Co. closed the season at the Globe. Ezra Kendall carried the acting burden of the piece on his shoulders, and proved himself to be a fine character actor. The piece is better adopted to the road than to Boston, and I think it will do well out West, though it will not do to put sticks in the positions filled by Mr. Kendall and Alice Harrison.

A good variety co.—Lester and Allen's Big Minstrels—closed the season at the Howard Athenæum, fair singing and several amusing burnt-cork acts filling the evening acceptably. John L. Sullivan appeared in a dozen classic poses, but failed to make the decided hits that he is credited with making with his knuckles. However, he attracted good-sized crowds and elicited much applause, which was all that could have been expected.

Alice Oates did a large business at the Boylston Museum during the week.

Items: Tom Karl was in town a day or two last week, afterward leaving for Rochester and his Summer residence.—Frederick Bryton is at the Adams House.—Charles Kent, who had intended to paint about Boston during the Summer, suddenly changed his mind and sailed for England last week to be gone some six weeks or more, returning in time for the opening of the season at the Boston Museum.—Frank W. Gaskill, treasurer, and George P. Hartshorne, ticket agent at the Bijou Theatre, have a fine bill for their benefit Friday afternoon, when N. C. Goodwin, Harry Brown and Lillie West in a new sketch, Fanny Rice and Fanny Gorey Daboll in The Alsatians, William S. Daboll and Edward Temple in another Offenbach sketch, The Blind Beggars, will appear in addition to others not named. Both of the beneficiaries are thorough gentlemen, and share the unvarying popularity attaching to every one about the Bijou Theatre.—At Napier Lothian, Jr.'s, benefit at the Boston Theatre, when Kit will be given with Young Chanfrau in the title role. George W. Wilson will appear in his original character of Judge Lugga, one of the beats.—The popular concerts at Music Hall do not lose in interest as their novelty wears off, but rather gain. On Saturday night there was not a vacant seat in the house. Mr. Neuendorff's magnetism eminently fits him as a leader of this class of music. It is understood that he will at an early day give a concert devoted exclusively to compositions by residents of Boston, on which occasion he will include among the works, the Cornwall Dances, composed by Milo Benedict, and heard and commended by Liszt, Rubinstein and Scharwenka.—Jacques Kruger had trouble with his pipe just before going to sleep in the chimney corner in Dreams one night last week. It would not draw. "Indeed, nothing seems to draw," he said, looking over the light house. But the remark drew a round of applause.—Annie L. McVeagh, who has just concluded a season's work at the Boylston Museum, bids fair to make a name for herself in the musical world. She is a recent graduate from the Boston public schools, and has devoted considerable time to the study of music, which she will continue during the Summer. She made her debut on the stage with the Boston Juvenile Opera co., and has appeared with success as Bettina, Buttercup, Olivette, Cinderella, and in other characters. Her voice is a rich mezzo-soprano, and her ability in acting is good. She has had several offers for next season, but has not yet decided which one to accept.—It is George R. Parks, not Parker, who is to take Atkins Lawrence's former part in Siberia next season. I shall go to New York in a few days, when I hope to have a successful interview with the compositor.—Moses W. Fiske severed his connection with the Corinne Merriemakers Saturday night, and will devote himself to the new play he is writing for George F. Moore.—Helen Standish has been engaged for the Boston Museum stock co.—Volatile and Kuno is the title of a new comic opera which I understand is nearly completed. George W. Currier, well known in newspaper circles here, and holding a position at City Hall, is the librettist, and John Braham composes the music. Mr. Braham is to be congratulated on his librettist this time, as he is very popular, and a gentleman, with his spurs yet to win, however.—Martin Drake, treasurer of the Globe Theatre, will go to Nantasket soon, and later go along the coast as far as Halifax.

CINCINNATI.

Grand opera at the Highland House, under the direction of Manager James Collins, with the Milan troupe as its components, served to attract a liberal attendance during the opening week of the engagement. The ensemble of the co. is excellent, and while the chorus is numerically weak, the fault can be easilly overlooked in the thoroughness of stage drill and the effectiveness of the cast. Emma Romeldi's Leonora, in Il Trovatore, scored the hit of the week. The engagement will continue during the current week, with a repertoire embracing Martha, Faust, Il Trovatore and La Traviata.

Bandmann's engagement at Harris' Museum past week, in a round of the legitimate, was rather in the nature of a departure for even so enterprising a management, and so successful was the outcome that the famous tragedian has been booked for another week. The star was enthusiastically encored, his impersonation of Richard III. coming in for especial commendation. The support was fair. Dora was presented at the matinees. Jennie Calef underlined for 14th, in Muffets.

Cheap minstrelsy reigned supreme at Havlin's during the week, with fair results from a box-office point of view. The main features of a rather attractive general programme consisted in the end-business of Tommy Granger and Billy Robinson, Daly and Saunders' specialties, Harry Pierson's burlesque prima donna business, and the vocalism of the Adelphi Quartette. The troupe is recognized as the California Minstrels, and will compare favorably with the majority of organizations made up of burnt-cork talent.

Facts: There has been a decided split in the management of the Milan Opera co., and Messrs. Wolfsohn and Lavine have stepped down and out to be replaced by Frank Starke.—The introduction of the incandescent lights at Heuck's New Opera House, 7th, will constitute an enjoyable feature of Manager James E. Fennessy's benefit. Nelse Compton, of the Bella Moore comb. will Summer here.—Though neither rejoicing in the proud distinction of a prophet or that of being the son of a prophet, your correspondent called the turn in predicting Bob Miles' presence in Cincinnati during the Latonia races.—Among the many professional patrons of Manager James E. Fennessy's benefit are Nat Goodwin, Joseph Jefferson, Charles B. Jefferson, Harry Miner, the Hanlon Brothers, John A. McCaull, M. B. Curtis, Charles H. Hoyt and Bartley Campbell. The Elks' Lodge members will officiate as ushers for the occasion.—The People's Theatre reopens 7th, for a two weeks season with Frank Aiken's co., followed 14th by Kersands' Minstrels.—The Wilbur Dramatic comb. will hold forth at Havlin's during week of 21st with cheap prices as one of the attractions.—Manager Harris is absent on a visit to Chicago.—Fred. Leibensbury, who appeared at People's last season with the Grau Comic Opera co. and who is a resident of this city has effected an engagement for next season with Evans and Hoey's Parlor Match comb. and will be professionally known as Fred Monico.—The California Minstrels under Manager John McDonough's charge go hence to Baltimore where they open at Ford's Theatre.—One of the local journals is authority for the statement that Louise Balfe will star under John Havlin's management next season, and that Howard Taylor is writing a new play for the coming season. There is not a doubt that, properly managed, the clever little artiste "would make a go of it." She is an excellent vocalist, far above the average as a soubrette, and her work here early in the season in A Wonderful Book was the only redeeming feature of the engagement.—Sam Ryan, the good-natured comedian, is one of the leading cards of Aiken's Dramatic comb. at the People's Theatre current week.—Marie Loftus and Pat Feeney closed their engagement with the Old World Gem comb. in this city last week and will return at once to England.

CHICAGO.

"The season just closed has not been as prosperous as that of 1883-84," said the manager of one of our most popular theatres, in reply to a question by THE MIRROR correspondent. "The falling off has been due to the hard times in business circles, and in no small degree to the multitude of cheap places of amusement that have started up. The loss of patronage to the houses maintaining regular prices is found upon investigation to be taken almost exclusively from the balcony and gallery people. Downstairs there has been no perceptible decrease. This cheap-price plan is certain to work itself into an entirely distinct and separate class of patronage from the higher-priced places. They will cater to people who regard dramatic performances in precisely the same light as a circus side-show—a place where freaks of nature put themselves on exhibition, not for any ability to please, but simply as curiosities that make their defects their capital. The style of entertainment will be on a par with the price asked—low."

Inquiry among other managers found the same state of affairs. None had failed to make a profit on the season, but it did not come up to that of the previous year. There will be two distinct classes of dramatic and operatic combs. in the field next season—the legitimate, first-class cos., and the unknown, mediocre, amateurish and totally untalented kind that will find a home in the fifteen and twenty cent houses.

The Summer engagement of the admirable Daly Comedy co. opened most auspiciously at Hooley's Theatre on the 1st. The play was Love on Crutches, the best of the Daly comedies yet presented here, and each member of the co. was greeted in a manner that left no doubt of the genuine feelings of regard with which they are held in the minds of theatre-goers. Augustin Daly himself was obliged to appear in answer to repeated calls; and express his thanks for the complimentary reception of his great co. It is unnecessary to reiterate the well-known qualities of the actors and actresses of this organization. Each one was as near perfection in the work laid down for him or her as talent and careful drill can make them, and a charming and altogether fascinating dramatic treat was the result. If any special favor was shown to individuals, it was to Mrs. Gilbert, Ada Rehan and Messrs. Drew and Lewis; but Edith Kingdon soon won her audience and took her place with the others in the appreciation of the public. The success of Love on Crutches warrants its retention on the boards for another week, and A Night Off is announced to follow.

The Wallack co., in La Belle Russe, received a fair share of attention at the Grand, and Sophie Eyre made an undoubted success in the character of the unscrupulous adventuress. The cast was good, Newton Gotthold renewing his old success in the part of Captain Brand. On Sunday night the co. appeared in Diplomacy for its farewell performance, John T. Sullivan being specially for Julian Beauclerc. This week the Madison Square co. begins a season of twenty-one nights in the reigning New York success, Sealed Instructions. The cast is almost identical with the original production, and there is little doubt that the Grand will be crowded during the season. The management announces that it gives a certainty of $15,000 to A. M. Palmer for the engagement.

The performance of Prince Methusalem by the McCaull Opera co. at the Columbia and brought out the full strength of the co., and large audiences have been the rule. The opera did not score so unequivocal a success as Apajune, however, and it will give place this week to Princess Trebizonde, said to be the best thing in the repertoire. It will certainly give Francis Wilson a capital chance to be comical, and that is everything in the public's mind.

A Wife's Honor, presented by a mixed co. at the Academy last week, did not prove a remarkable success. For three acts one wonders what it is all about, and in the last act finds that; very naturally it is all about nothing. In other words, there is no motive for the passion and anguish depicted by the characters. Lillian Dunstan, as the wife, played conscienciously and well, but not in a way to impress the spectator with an exalted idea of her talents. Richard Foote, an elocutionist, played Stafek, the villain of the piece, in a stilted and conventional way, and Lawrence Marston, the author, undertook to be heroic as the injured husband, but failed to be anything but a very ordinary actor with a remarkably incoherent and improbable part. The best thing in the play was the Murrilo of Frank Hartinell, an impecunious artist. This week the Haverly Minstrels, and on 15th the Wallack co. in Victor Durand—two attractions that cannot fail to please the patrons of this pepular theatre.

John E. Ince in Pop had adequate patronage at the Standard. The character formerly taken by Mackay and Kate Castleton have been done by John E. Ince and Hattie Starr, and there is a proportionate weakening of the entertainment. Ince copies Mackay as closely as he can, but it falls short of the original. This week Tony Pastor's Specialty co., and then the theatre will close for the Summer.

Heege's Bad Boy co. had a profitable week at the People's. This week Power of Money. Tony Pastor, 15th.

Burr Oaks met with favor at the Olympic, the attendance being 9,006 on the week. This week, a farcical piece entitled Little Nugget. The Bijou Opera co., at the Chicago Museum Theatre, continues to attract crowds. Iolanthe has been the opera the past week, Louise Cruikshank as the Fairy Queen and Nellie Bowers as Phyllis being especially good. This week, Heart and Hand, with Dr. Barnes, one of our best local tenors, in the cast.

The Grau Comic Opera co. closed a successful season at Grenier's Garden on the 7th. This week Eunice Goodrich in Wanted—A Husband.

The Exposition Opera Hall was opened on Monday night of this week with the opera of Nanon, by the Thalia Theatre co. from New York. The enterprise of C. D. Hess has made this extraordinary Summer attraction possible. The large hall has been converted into a cool, roomy, and exceedingly comfortable place of recreation. Evergreens and forest trees abound, playing fountains are scattered here and there, and tables are placed where the people can partake of refreshment while enjoying the performance. The lighting is to be by Edison and voltaic lamps, and it is quite likely that the Exposition Casino will be the fashionable place this Summer. August Liesegang, one of our best leaders, will have charge of the orchestra of forty pieces.

Items: William Emmett, former manager of the Olympic Theatre, inaugurated his hippodrome at the Driving Park on Sunday. It will be given every Sunday throughout the Summer. Running, trotting, chariot bicycle and foot races constitute the chief features.—David Henderson and Slason Thompson, two well-known journalists of this city, have recently completed a musical comedy for Aimee; and the necessary papers were signed last week. The plot is taken from the German. The piece will constitute one of the French actress' leading attractions next season.—Robert B. Peattie, whose recent quasi victory over Augustin Daly regarding the right to translate German plays is still fresh in the mind, has finished a high-class society comedy that will probably she the light early next season. A famous New York manager has commissioned Harry Edwards, who will be in Chicago with the Madison Square co., to read the play, and to conclude arrangements if everything is satisfactory. The comedy is entitled, A Passage-at-Arms, and critical judgment awards it unstinted praise.—The co. engaged by Manager McVicker for the production of True Nobility, July 1 is as follows: Robert Mantell, A. Hastings, Edwin Varrey, W. B. Cahill, Russell Bassett, Harry Hawk, Luke Martin, Charles Mason, Viola Allen, Ida Vernon, Blanche Thorne, Etta Baker and Blanche Vaughan. After Freund's play has had its run, Mr. McVicker will produce some of the old comedies—sort of return to the stock system that gives promise of a renewal of the days that made this the leading theatre in the West.—The Forepaugh circus has drawn crowds, and the performance has given entire satisfaction. The backward fall of Kabowls, from an elevation of fifty feet, was the most sensational feature; but it is neither skillful nor graceful, and a broken neck will some day end it all. The performer, a young woman, had constant recourse to a bottle of smelling-salts to steady her nerves.—C. E. Kohl, of museum fame, was married here last Thursday evening to Miss Carrie Lewis of Hamilton, Ont.

SAN FRANCISCO.

JUNE 2.

Fanny Davenport began a two weeks' engagement in Fedora last night at the Baldwin to a tremendous crowd, which completely filled every part of the building. The following magnificent cast performed this great production. Loris Ipanoff, Joseph Wheelock; De Sirieux, Harry Mainhall; Gretch, George Osborne; Dr. Loreck, W. H. Compton; Tchileff, L. B. Stockwell; Boroff, David Bennett; Desire, Frank Nelson; Bourel, J. N. Long; Cyrille, Frank Willard; Bassille, James Fox; Ivan, W. Anders n; Lazinski, Frank Richardson; the Swiss, A. V. Knidrop; Servant, H. Williams. Dr. Muller, O. M. Orson; Assistant, M. Harrison; Clerk, W. Mallam; Countess Olga Soukareff, Adele Waters; Dimitri, Kate Chester; Baroness Ockra, Sophie Eggart; Madame De Tourney, Rose Waldbridge; Marka, Annette Marska; Princess Fedora, Fanny Davenport. The next attraction is We, Us & Co., for three weeks; then Gillette's Private Secretary in July. Impulse last week played to moderately good houses, which closed the Madison Square engagement.

The first performance of The Banker's Wife, a society comedy in three acts, occurred last night at the Standard which continues the old story of full houses, and Manager Stechhan smiles accordingly. The cast: Helen Randolph (the banker's wife), Anna Boyle; Louise Crabbed (a modern girl), Lizzie Fletcher; Mrs. Crabbed (by name and nature), Fanny Young; Julie (a Parisian flower), May Worthington; Violet (a tropical plant), Essie Tittel; Gerald Randolph (the banker), Frank Wright; Florence Crabbed (whose name is his misfortune), Hudson Liston; Guy Chetwood, J. W. Summers; Pat (the cause of all the trouble), John Byron. The author is Howard Russell Johnson, a young gentlemen well known in society and newspaper circles. Following The Banker's Wife comes Archie Gunter's After the Opera, at the Standard.

Mlle. Aimee inaugurated the second week of her engagement at the Bush by the presentation of Mam'zelle last night, after a succession of full and delighted houses, which witnessed Divorcous during the week previous. Cast as follows: Toinette Jacotot and Fleur de Lis, Marie Aimee; T. Tarleton Tupper, Esq., J. O. Barrows; Lionel Leslie, W. A. Whitecar; Bob Pritchard, Frank E. Lamb; Col. Hiram Poster, Newton Chisnell; Francois, Lester Victor; Toppleby A. K. Feely; Thisway, J. A. Anderson; O'Club, Frank Roberts; Mrs. Louise Tupper, Laura Wallace; Mary, Charline Weidman. After Aimee comes Barry and Fay for two weeks; then Denman Thompson and Augustin Daly's co.

The Maubury and Overton comb. appeared last night at the California Theatre and gave for the first time in America. A Ring of Iron by Frank Harvey, author of Wages of Sin, etc. The distribution of characters was as follows: Sir John Graham (*alias* Gentleman Jack), Lewis Morrison, Wilfred Meridith (a doctor), Charles C. Maubury; Doctor Grant (of Marwood House Asylum), E. N. Thayer; Sam Thorpe (a workman), Charles Overton; Timothy Clinker (his friend), Owen Westford; Burly Mike (an Australian miner), E. J. Holden; Stanley (Geraldine Bellew's servant), J. Edwards; Stevens (an asylum attendant), I. Belasco; Harry (Mary's child), Little Frank; Mary (wife to Gentleman Jack), Marie Prescott; Geraldine Bellew (a rich heiress), Charlotte Tittel; Nancy Drake (afterward Mrs. Thorpe), Emma Cliefden; Selina Thorpe (Sam's sister), Susie Russell; Florence (Wilfred Meridith's sister), Louise Calvert; Nurse Bland (of Marwood House Asylum), Mrs. Charles Edmonds. The plot is that of the old, old story: The betrayal of a young girl through an illegal marriage; then desertion after months of misery and destitution; she unexpectedly comes face to face with her betrayer in the house of a rich heiress, whom he intends to marry. He has riches and a title. The deserted wife demands her rights—more for her child's sake than her own. Her husband, knowing he is discovered, first attempts to kill her, and, failing in that, determines to consign her to a private insane asylum, from which her friends rescue her. It ends happily with marriage to her first love. The co. is a strong one, and the leading parts being in the hands of such actors and actresses as Marie Prescott, Emma Cliefden, Charlotte Tittel, Lewis Morrison, C. C. Maubury and Charles Overton, there is no doubt that it will draw good houses. Mr. Maubury, who was playing the part of Wilfred Meredith, was seized with a fainting fit behind the scenes, and his part had to be read during the remainder of the play.

The Pretty Poacher draws excellent houses at the Tivoli. Following this comes Suppe's comic opera, A Trip to Africa, for one week.

Thomas concerts continue to attract large and fashionable audiences at Mechanics' Pavilion, especially since the reduction in prices. Last Friday was called French Night, being entirely devoted to French composers. An incident occurred then which will no doubt often recall it to Mr. Thomas' memory. Madame Fursch-Madi, to show her appreciation of Conductor Thomas' having yielded to her desire in regard to a French programme, after first-part came upon the stage and presented him with a handsome gold and silver wreath, saying: "My dear Mr. Thomas, please accept this slight token in recognition of your talent, from your admirer and friend. Retain it as a souvenir of La Belle France. Mr. Thomas bowed his acknowledgments.

Items: Manager Hayman returned from the East yesterday, looking as though he had enjoyed the trip.—It is said Mr. Forest has been selected to play the principal part in May Blossom the coming season.—The Madison Square co. returns to New York after the Fedora engagement is ended, but Nick Long does not go with them.—H. B. McDowell, late manager of Oakland Theatre, sues Edward and Charles Bert for $9,000 damages for having forcibly taken possession of the theatre April 10.—At the California this week they begin Wednesday matinees; also popular prices.—Friday night, 5th, Mlle. Aimee takes a benefit, which performance will consist of Divorcons, second act; Mam'zelle, second act; and in French, the one-act comedy of Les Femmes Qui Fleurent, by Aimee, Paul Juignet and a cast of French artists.—Manager F. W. Stechhan goes East about June 1 after fresh talent for his next minstrel season at the Standard.—Mr. Grau, business manager of Aimee and co., tells me they played to $6,000 their Denver week en route West, and have been offered and accepted a guarantee of $4,000 for a week on their return.—L. A. Morganstern goes in advance of Shadows of a Great City.—Attending the third performance of Impulse at the Baldwin were seen the entire Thomas concert party in boxes, wearing full dress; a large portion of the Alma Stuart Stanley co; what is left of the Maubury and Overton co.; Daniel Frohman, Mr. and Mrs. Charley Reed and Joseph Grismer.—On June 7, at the Baldwin, Paul Juignet will give French opera and comedy, which will be his last performance there.—On June 29 McKee Rankin and Jay Rial will permanently occupy the California Theatre, and have selected for business manager, E. D. Rice.—Otto Bendix's piano recital at Irving Hall, Tuesday night, was greatly enjoyed by all who had the good fortune to be present.—On last Saturday evening the Octoroon was given for the benefit of Messrs. Stockwell and Osborne. There was a good house to show their appreciation of the two favorites. The performance should be fine when such names as those of Miss Cayvan, Lewis Morrison, Benj. Maginley and Messrs. Osborne and Stockwell are in the cast.—Benjamin Maginley was summoned East on Monday by a death in the family. His place was supplied by Joseph Grismer.—At Woodward's Gardens on Saturday the Tivoli Juvenile Opera co. gave Pinafore with a full-rigged man-of-war. Mr. Boucicault and party, which consists of D. G. Boucicault, Miss Boucicault, Miss Thorndyke, Agnes Thomas, Miss Barker and Mrs. Sutton, leave for Australia on Saturday, June 6, Seaman and Girard have a joint benefit at the Standard Theatre, when they will be assisted by the late disbanded minstrel co. Alma Stuart, Frank Wright and others.—Charley Reed, the popular plain comedian, expects to leave for Chicago to-day, 2d.—John P. Suttoff intends going to Maine after his engagement is finished here.—W. Bert arrives from the East this week.—Georgia Cayvan's costumes in Impulse have been greatly admired.—The Materna Grand Concert co. give a concert at the Congregational Church at Sacramento on Friday evening, 5th, under the management of Seymour E. Locke. Those assisting Mme. Materna are: Miss Neally Stevens, concert pianist; Signor Vicenzo, primo baritone, and J. H. Rosewald, solo violinist.—Jean Clara Walters has been engaged permanently by McKee Rankin.—The Panorama still continues to have good patronage.—C. B. Bishop starts on the road this week with Strictly Business, under Messrs. William Nannary and James H. Love's management. He expects to return on the 21st to be able to rehearse with the Rankin and Rial stock co. at the California. These managers also send out the Juvenile Pinafore co. which begins its season on June 8 at Santa Cruz.—Eva West's benefit which is to take place at the Grand Opera House, has been postponed until the, 5th, when a good bill will be presented.—The Grismer-Davies co. have closed their season and after a few weeks rest will resume work again.—Paquita, it is said, will be put on at the Baldwin Theatre the same time of its production in New York August 10.—James M. Ward still has the management of Dietz's Opera House, reports to the contrary notwithstanding.—On the 7th John A. Stevens opens at the Grand Opera House, at popular prices, in Passion's Slave. The theatre will be handsomely decorated with flowers and the attendants be in uniform. If he can make arrangements with the Working Girls Union, he will introduce female ushers. The Governor of the State, the Mayor and several prominent citizens are expected to be present on the opening night.

CLEVELAND.

The co. organized to play during the Summer at the Euclid opened its second week to very light attendance. Continued giving The Danites and Two Bachelors, to audiences not at all calculated to inspire the actors with enthusiasm, till Thursday, when they were withdrawn, co. disbanded, and the house closed up. It was a dead failure this year. Last season at this house a snap co., in U. T. Cabin, drew $1,800 in a week. Now, with a right good co. they failed to do one-third that much.

Heege's Bad Boy cancelled dates for this week and house will remain closed till 27th, when Bartholomew's Equine Paradox performs two weeks.

The Academy has got suddenly over the Summer snap fever, and closed up tight on Saturday night. Lizzie Evans played last three nights for benefit of Treasurer J. D. Shannon. It was a caulker and no mistake. Mr. Shannon is very popular, and his friends gave him a rousing reception.

The Hollywood Opera co. has been singing to the full capacity of the People's during the past week. Second engagement at this house this season. A very good co. This week, Billy Kersands' Minstrels. Howard and Whitney comb. 15th.

A decided falling off in the attendance at the Pavilion last week. St. Quinten co. gave Mme. Favart and Olivette, supplemented by Uncle Josh. Little merit in the performance. This week, Fun on the Bristol may change matters. It is already rumored that this place will likely close. It opened last week.

At Haltnorth's Gardens there is a good opera co. headed by Sallie Holman, but it has been playing to a losing business notwithstanding panic prices and dancing soirees two nights in the week.

The Dime Museum has been doing finely. The Fat Woman's Convention was a success, and the Museum closed Saturday after one of the most profitable and artistic weeks of its existence.

The Olympian, under management of L. G. Hanna, will open on Monday night. Pinafore will be given by what we understand to be an unusual strong opera co. This house has the most favorable outlook of any of our Summer amusement resorts.

Pickings: Mr. and Mrs. John A. Ellsler are in the city, returned from Pittsburg last week.—Myrtle Kingsland was in the city last week visiting friends. She has now gone to Buffalo.—A. Montpellier and family sailed for France on Monday. They will be absent about four months.—W. J. Fielding, advance for Eustis and Tuthill's modern Venus, was here last week. He finds business so bad in the State that he has telegraphed to Ben Tuthill advising him to cancel all dates for Ohio.—The B. O. Elks, of this city, lost their charter last week. Slim attendance and high-tone did it.—Miss Groll will sail for Europe this week. She did not accept the flattering offer she received from Theodore Thomas.—Reinhart Juvenile Opera co. at Pavillion, 15th, week.—Theodore Thomas at Woodland Rink, 26th and 27th.—Baby Show at Dime Museum, 22d, week.—This Grand Duchess is the attraction at the White Elephant this week.—Battle of Shiloh, under auspices of G. A. R., will be given at Olympian 15th week.—Mabel Haas appears as star in the Olympian Opera co.—Doorkeeper Frank Finney takes a benefit at Academy, July 3

BROOKLYN.

Leonard Grover's proposed six weeks' Summer snap came to a close on Tuesday evening. The understanding was that when the Brooklyn closed its regular season that the enterprising Mr. Grover was to take the house for a season of six weeks, and present some of the successful comic operas in magnificent style. Mr. Grover has had the house for one week, and during that time has given My Son-in-Law.

Edward Harrigan's masterpiece, Investigation, was the attraction at the Park Theatre Monday night to a large and fashionable audience. The co. includes the same people that appeared in The Major last week, and the production was highly enjoyed. Investigation will continue until Saturday, and will close the doors of the Park Theatre until September.

A dramatization of Ouida's "Moths," entitled Lady Dolly's Daughter, was presented at the Grand Opera House this week for the benefit of the theatrical attaches of this city, to a large audience. Messrs. Barton, Simpson, and Misses Lascelle and Brainard, were noted for their admirable work during the evening, and with with the large amount of tasteful scenery, the Grand generally has on hand, the production was given in a superb style. During the week A Night in Rome and a new play entitled Home will be presented by the same co.

Items: The employees of the Brooklyn Theatre presented their manager, William A. McConnell, with a costly diamond ring on the night of his benefit. William M. Dunlevy presented the gem, and after thanking him very courteously, Manager McConnell said: "Well, my board is secured for the Summer anyhow."—Helen Ottolengui, who will be remembered as being with the Stranglers of Paris, will play Pauline for the benefit of Mr. Neville at the Lee Avenue Academy.—The old Lyceum Theatre, corner of Fourth and South Eighth streets, will shortly be turned into a dry-goods store.—John P. Smith and Walter Bentley are going about claiming plays at a great rate.—A. M. Palmer occupied a box at the Brooklyn last week.—The rumor now going the rounds is that Tony Hart, of Harrigan and Hart, will form a partnership with Nat Goodwin. In an interview with the latter gentleman, he informed me that the rumor has no foundation whatever. It is not likely he will do anything until next season, at all events.—The B. P. O. Elks, of this city, will meet in future on the second Sunday of each month.—Colonel Sinn, of the Park, has already booked thirty-six weeks for Alone in London. Cora Tower will play the leadleading role.—The New York *Morning Herald* on Tuesday came out with a very brilliant (?) notice regarding the Brooklyn Theatre, and stated in brief that the play opened before a large attendance; the co. were well up in their parts, etc., when actually no play was given at all; the janitor had not even opened the house.

ARKANSAS.

TEXARKANA.

Ghio's Opera House (A. L. Ghio, manager): Dan Rice lectured May 27 on "Idiosyncrasies of the Human Mind" to good house. The lecture was good, and there was nothing objectionable in it.

COLORADO.

DENVER.

Prices for the Thomas concerts on afternoon and night of 8th have been put at two dollars for down stairs, one dollar and a half and one dollar for balcony, and fifty cents for gallery. Elite audiences will rule, and the attendance will probably be large. The Private Secretary, as presented by the Madison Square co., will make its debut on the 9th. Its Eastern success is fully known here, and it will doubtless prove a big card. The Professor will also be given. Week of 15th will be filled by local business. There will be two balls, one given by the Denver Maennerchor and the other by the Patriotic Sons of America in honor of the National Camp. Week of 22d, Aimee plays a return engagement.

The amateurs who presented Sardou's comedy, A Scrap of Paper, at the Academy, did fairly well. Large attendance. Master Edward Ellsner, as Anatole, did the best. His castanet dance was liberally encored. Master Ellsner's forte is Shakespearean characters. Fortunes of War drew a very small house on Saturday night, 31st. It will be produced in the surrounding towns. It was supposed before paper was up that the Mazeppa co. would be headed by Fanny Louise Buckingham. But such was not the case. Zoe Gayton took the title role creditably. But the co. was weak. Business light. Monsignor Capel's lecture on the "Infallibility of the Pope" called out a large house on Sunday night, 31st.

The Opera House at Fort Collins had a narrow escape from fire recently.

Frederick Stevenson, precentor at the Cathedral, has organized a concert co. for local entertainments.

Professor Koenigsberg now wields the baton in the orchestra at the Academy. The Summer term at the Conservatory begins 15th.

In a recent issue of THE MIRROR it was stated that Denman Thompson would open a Western tour in Denver on the 1st. Mr. Thompson did not play here that week. He will, however play the circuit on his way to the Coast. Cheyenne is now included in what is known as the Tabor circuit.

Stanley Wood, the author of the sparkling opera, Brittle Silver, says the opera will be produced in New York next season. A co. is now being organized, and rehearsals will soon begin.

It was announced that the horse which Miss Gayton rides in Mazeppa was injured. The fiery untamed was consequently a home production.

Barrett's Circus exhibited to tremendous and highly satisfied crowds on afternoon and night of 1st. The tent was jammed full at each performance. Best circus we have had in many seasons. James Robinson's riding was a disappointment. Mr. Robinson's horse had the misfortune to be hurt in the afternoon. So the showmen said. The circus, after doing the mountain towns, will go to Utah by the D. and R. G. Railway.

Morton H. Craig, of the Gillis Opera House, Kansas City, registered at the Windsor recently. The Albany Hotel, one of the finest structures in the West, opens about the 15th. I hear special rates will be made to the profession.

A dress rehearsal will be given again 29th. Manager Phillips has returned from Chicago, and has engaged the following people for his stock co.: Ada Lawrence (leading), Lida Cook, Mrs. Harris, Walter Adrian (leading), J. W. Crolius and Messrs. Coons, Belgrave, Betts, Simmons and Woodhull. Mr. Phillips' wife will be the soubrette. The opening play, 8th, was Fate, followed the last of week by The Long Strike.

The coming Zither concert at the Tabor will be under the leadership of Prof. Henry Steinbach.

CONNECTICUT.

NEW HAVEN.

Carll's Opera House (P. R. Carll, manager): Esmeralda was seen for three nights, 4th, 5th, 6th, by very poor houses. The performance was given by a lot of very ordinary people.

Bunnell's Museum: Lottie Church divided the week between Unknown and Sea of Ice. Business good.

Item: May Fiske's Blondes at the American eked out a miserable existence during last seven days and left for Lowell with only their trunks.

NEW BRITAIN.

Delevan and Grant's Silver City Dime Pavilion Show played to very large business all last week. Prices, ten and twenty cents. Manager Delevan is very popular in this city, and never fails to draw a large attendance whenever any of his companies are here. His large new tent quite fills the bill.

MIDDLETOWN.

McDonough Opera House (A. M. Colegrove, proprietor): Murray and Murphy in Our Irish Visitors pleased a fair audience 6th, closing this house for the season.

Items: Delevan and Grant's Tent Show opened, 8th, for week.—Burke and Flynn, of this city, gymnasts, are with the party.

MERIDEN.

Meriden Opera House (T. H. Delevan, manager): Bingham, wizard and ventriloquist, occupied the house week of 1st. Admission twenty-five cents. Business light. The season closed 8th with Murray and Murphy in Our Irish Visitors.

DANBURY

Opera House (C. L. Taylor, manager): The Gaiety Comedy co. presented Bubbles, 4th, 5th, 6th, to fair business. The play contained little or no plot, and needs a good deal of life put into it to make it of any value.

Item: Delevan and Ross' Dime Show drew fair houses last week.

DISTRICT OF COLUMBIA.

WASHINGTON.

Business continues good at Albaugh's. This week Jeannie Winston will appear as Fra Diavola, Louise Searle as Zerlina. Next week the "other" co. in Pirates of Penzance.

White and Purvis' "circus" remains at the Dime Museum this week until Thursday.

The San Francisco Minstrels will be at Ford's week of 22d.

Charles B. Hanford is at home. He goes next season with Robson and Crane.

GEORGIA.

AUGUSTA.

New Masonic Theatre (Sandford H. Cohen, manager): No attractions this week. Kitty Rhoades will appear on the 15th. No news of interest. Hot and dull.

SAVANNAH.

Chip Redmond, from the pen of James Neill, a popular actor, of this city, and who will sustain the principal role, will be presented for the first time on any stage by the Ford Amateurs, about the 15th, beginning their Summer series of entertainments for 1885. Augusta Chambers, Annie Helen Blancke and Addie McCready, of New York, have been engaged for the season, and are now in rehearsal. The Fords furnish entertaining and a cheap class of amusements during the dull Summer months, and in consequence have received corresponding patronage. Savannah has long been regarded as a staid and settled city, but a recent action of the city fathers in prohibiting the bill-boards and stands throughout the city, places this burgh high in the ranks of old fogyism. To all intents and purposes the act is aimed at travelling cos., but will become a dead-letter eventually. The Southern "coon" is advancing. An entertainment given at the Theatre recently, demonstrated their ability as variety artists, a by no means inferior order. Frequent rehearsals of the Amateur Minstrels, who are soon to take the road for a Summer trip through the State, are progressing finely.

ILLINOIS.

SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman, manager): Manager Draper's Uncle Tom's Cabin co. appeared May 27 and 28, to good business. Ethel Tucker and co. began a week's engagement, 1st, playing Pearl of Savoy, Two Orphans, East Lynne and Leah. Light business notwithstanding toll-gate prices.

Arena: Targo's Wild West Show came, 29th and 30th, and appeared to light business. The co. disbanded here, and the cowboys, Mexicans and Indians started for their homes in the West.

STREATOR.

Plumb Opera House (Williams and Croswell, managers): The management has changed, J. E. Williams and Albert C. Crosswell taking possession on the 1st. As there is something indelicate in writing one's own obituary, your correspondent will refrain from giving the new management the customary send-off. Being thoroughly familiar with the intentions of the senior member of the new firm, I will say that he is a believer in THE MIRROR policy playing one good attraction a week and no more. There will be no attempt at giving snap entertainments at panic prices, but an honest endeavor will be made to give good, standard performances at living prices. Dates are open for next season for cos. that can provide such entertainments. None other need apply. Good cos. that wish to play in the liveliest town of 12,000 inhabitants and the finest provincial opera house in Illinois, will do well to remember Streator. In concluding my relations with THE MIRROR, permit me to say that no greater tribute can be paid to it than the universal courtesy with which I, as its representative, have been treated by the profession. The lessons learned in its service will be of great service to me as a manager.

ROCKFORD.

Opera House (C. C. Jones, manager): The Kennedy Comedy co., to fair business, week of 1st, at ten, fifteen and twenty cents.

JACKSONVILLE.

Strawn's Opera House (Frank C. Taylor, manager): Maud Atkinson and co. opened 8th—return visit of a week. This co. is most excellent in every respect. The superior playing and low prices served to fill the house nightly.

Arena: Fargo's Wild West, 2d. Miserable performance to a small number of spectators. The show is a farce

GALESBURG.

It is now definitely settled that F. B. Kirch will not be manager of the Opera House next season. He will be succeeded by Brechwald Brothers, who own a controlling interest in the building.

Arena: Cortina's Wild West arrived here in an impoverished condition 2d, and gave two performances that day and night. On account of constant rain only a fair business was done. While there the C., B. & Q. R. R. attached their special car for a freight bill of $400, and then their other creditors attached the balance of their assets, causing the show to "lay down." A benefit was given by sympathizing citizens at the Opera House 5th, netting quite a sum.

PEORIA.

Grand Opera House (Lem H. Wiley, manager): Week of 8th, the Grau Opera co.; Haverly's Minstrels, 15th.

Standard Theatre (W. T. Merridith, manager): Week of 1st, the Charlotte Thompson co., at panic prices, to fair business. The Thompson co., week of 8th, will support Constance Murielle in Pink Dominos, Our Boys and All that Glitters is Not Gold.

Adelphi (John M. Gable, manager): Good business all week.

Items: Charlotte Thompson left the co., and is gone to New York. She hold her age well, and her acting is, as ever, very good.—Rose Mendenhall, of this city, made her debut with the Thompson co. as Jeanne de Latour in Miss Multon. She did splendidly, and was complimented by Miss Thompson.—Mr. Wiley showed me his bookings for next season, and he has none but the best. He will leave for New York in September to fill in a few dates left open. He says he has been very successful this season.

INDIANA.

INDIANAPOLIS.

At Dickson's a week's engagement was but partly filled by the Lloyd Tragedy co., presenting Damon and Pythias. The houses were uniformly fair, notwithing the engagement was for the benefit of local K. P's and during a gala week in K. P. circles. The week had been appointed for grand K. P. competitive drills, and the town was filled with them; but they did not patronize the elaboration of their "alum water." The co. was unknown, and Lloyd was only remembered from his Milo support of last season. Friday night three members of the co. (Florence Lascelles, Frank Quimby and Everet Bancroft) declined to go on unless they could hear the sound of the ghost's footsteps. The ghost did not walk. They quit. Other parts were doubled and a passing rehearsal was gone through. The Saturday matinee was dismissed. No show on Saturday night. Fearing an attachment, all baggage was removed from the theatre, and it was reported that the

head and shoulders of the tragedy co. had departed for parts best known to himself. A call at the hotel availed nothing. Poor Lloyd! He had a poorer co.

At English's the Matlack comb. played a return date, producing A Celebrated Case, Damon and Pythias and Hamlet. On Friday and Saturday nights Assistant Manager J. H. Anderson appeared as Horatio. He made quite a success. He benefitted on Friday night and a very large audience favored him. Mr. Anderson is an actor of wide knowledge and experience, but has been off the road for four years. Stella Rees, daughter of an Indianapolis Councilman, is also with the comb. She appeared as Ophelia, in which role she was very acceptable. Ida Howells is another home production with the co. Matlack is not as good a Hamlet as he might be. His make-up is not sufficiently juvenile to be typical.

The Museum has not had the usual crowds during the week, the people not caring to face hot weather and Mary Walker at the same time. Mary, poor girl! must have felt badly to diagnose some of the characters on the stage with her. Mary Walker, Thorne and Carlton, Paus La Petrie, Allmore and Wilson, Shimer, Baker and Jones, Heffernan and McDonald and Wallace, the man-b rd, were the biggest attractions. Next week, Fat Women's convention, Moreland and Nixon's co., Mart Healy and Ella Saunders, John and James Russell (return), Beattie and Bentley, Whiston and others.

The Zoo rolls on forever. The long bill was successfully handled. The best team was Charles Diamond and Mary Milton. The latter is an exceedingly versatile and agile (particularly agile) dancer. People for week of 8th are: James B. and Kitty Edwards, Louisa Dempsey, Lula Mortimer, Harry La Rose, Jennings and O'Brien, Galvin and Williams and several of this week's olio

Elbow shots: The Museum and the Zoo have for two weeks advertised the same team for their respective places.—Week of 8th, dear little Jennie Calef plays at Dickson's, producing Little Barefoot, M'liss and Fanchon. Friday night Joe Gordon, treasurer, benefits by courtesy of Miss Calef and house management. Joe should have a big house; he needs a new diamond; the other is worn out.—Nothing further is booked for this season.—Flora May Henry has returned.—Minnie Turpen has gone to New York to arrange for an initial metropolitan engagement.—Doris has telegraphed J. E. Franklin to come and do press-work. Franklin has not yet responded.—Baby Clara Hollywood has purchased a splendid suburban residence east of the city, and the Hollywood Juvenile Opera co. will rest here this Summer.—Charley Diamond will probably be at Museum week of 8th.—The Dickson management is incensed at the Mexican Orchestra because on its return engagement here it played at Plymouth Church. This lost the Mexicans a date at Terre Haute and almost prevented a date at Danville, Ill. The Mexicans merely jumped off here on a Westward jump, and were induced to appear by two local gentlemen of taste and talent.—Some of their advertising is very unique, the imitation newspaper corner notably so.—O. H. Hasselman, of the Hasselman-Journal co., will be in New York on 15th, and desires to meet all the boys on the "Square."—Cole was announced to show here, July 4, but cancelled.—Susie Wild has reconsidered her determination to go to California and will complete her season with Doris.—Walters, leader of Martin Golden's band, was in the city, 4th.

FORT WAYNE.

Academy of Music (R. L. Smith, manager): If there is any money in playing cheap attractions, genial Bob Smith is reaping a golden harvest for the attendance during the last two weeks has been very large. Week of 1st, Howard and Whitney's Ramblers opened with Fun in a Boarding-school, and after a vigorous search the standing-room-only card was found, and, after being dusted off was hung up before the gaze of a surprised public. Entertainment gave best of satisfaction. Later in the week Fun in a Hotel and Muldoon's Picnic were put on. About the only fault I have to find with the co. is the way in which it butchered Muldoon's Picnic, and the late hour at which the performance began. Heege's Bad Boy co. was booked for 7th, 8th and 9th, and the following week the Hollywood Opera co.; but both were cancelled.

Remarks: J. H. Mack and Charles W. Roberts were in town working up a book for the Silver King, which is booked for 15th and 16th.—Professor Innes, the trombonist, is in town attending the State Band Tournament, in which about twenty bands participated.—Peter Tonnileer has opened a variety hall, and the way it is conducted is attracting the attention of the police. John A. Scott has, I understand, severed his connection with the Masonic Temple. He has served the management faithfully, but circumstances were against him. Manager Simonson will remain another year unless the association succeeds in renting.—I see Davis is denying that he has mortgaged his circus, but I think the evidence is against him, as there is on file in the Recorder's Office a bill of sale in favor of the Buffalo Courier Printing co. and James Rielly, of New York, in which $24,000 is involved. Buffalo Bill's Wild West was at the Fair Grounds on 1st and 2d and attracted about 2,000 people each day.

ELKHART.

Bucklen's Opera House (J. L. Brodrick, manager): Rhea, in the Power of Love, gave a very unsatisfactory performance to a fair audience, 2d. The co. appeared like amateurs.

Items: Forepaugh's Bugle Brigade were at Goshen, 6th, and created quite a sensation in their new way of advertising.

IOWA.

COUNCIL BLUFFS.

Dohany Opera House (John Dohany, proprietor): Grace Hawthorne and co. May 28, 29 and 30, gave four entertainments. The first night Miss Hawthorne appeared in Queena to fair business. Her acting was superb. Miss Multon was presented 29th. The title role was most admirably played by Miss Hawthorne. Enthusiastic calls. Mr. Clifton, whose voice is strong and pleasing, rendered most excellent support. Decoration Day, matinee, East Lynne; evening, Queena repeated. Good business.

Arena: Robinson's Circus on Decoration Day. The city was thronged. The street parade was fine, and the big tent was comfortably filled afternoon and evening. In the menagerie were to be found many excellent and interesting features, and the performance in two rings and upon an elevated platform was very praiseworthy.

KEOKUK.

Keokuk Opera House: Union Spy, by home talent, 4th, to a fair audience. The drama was put on fairly well, considering circumstances. It ran through the week. Benefit of G. A. R. Goodrich Opera co. 15th.

Item: I had the pleasure of meeting L. M. Boyer, the new lessee and manager of Gibbons' Opera House. It is his intention to open this house about the 29th with a first-class co. Success to him.

CLINTON.

Music Hall (Tate and Fluke, managers): Col. Smith, the managing proprietor, is putting in new scenery, and re-arranging the seats in a way that will be more agreeable to the patrons of the place. There has been nothing doing at this place or at Davis' for the last three weeks. Nothing booked at either place, except the High School graduation exercises at Davis' on the 18th.

The Monday evening moonlight excursion will soon catch the public silver.

WASHINGTON.

Everson's Opera House (Moore and Simon, manager): The Harry Choate Dramatic co. was here last week. Repertoire: Queen's Evidence, Our Boarding-House, Colleen Bawn, Ingomar and Under the Gaslight. Very light business, and the piratical management well deserved it.

Item: The sum of $15,000 has been subscribed up to date toward the building of a $30,000 opera house here.

KANSAS.

FORT SCOTT.

Opera House (W. P. Patterson, manager): King, Burk and Co.'s twenty-five cent show came 4th to fair business in the afternoon and good in the evening. Very good performance. Indeed, some of the performers were really fine, notably Young Ajax, the contortionist.

PARSONS.

King, Burk and Co. gave a good circus performance here to a large crowd 1st. No managerie, but the ring work is better than the average.

WICHITA.

Turner's Opera House (J. A. Simons, manager): Rip Van Winkle, Colonel Mulberry Sellers, Rose Cottage and The French Spy have been produced by the Simons co. since my last report, and business has been uniformly good. This co. is superior to the majority of troupes that visited us the past season, and deserves the good patronage it is having.

Items: The Rink Theatre, re-christened the Bijou, did not open as expected on the 1st. It is uncertain when it will be opened.

TOPEKA.

Crawford's Opera House (L. M. Crawford, manager): The Private Secretary, with W. H. Gillette in the title role, 3d. The audience was unusually large for so late in the season. It manifested its appreciation by the heartiest laughter and frequent applause. It was certainly one of the best attractions seen here this season, and should return next Fall, when cooler weather will make theatre-going more of a pleasure than it is now with the mercury sitting on top of the thermometer.

Item: In last week's MIRROR your compositor picked up the wrong line for "fat," and announced a lot of Crawford's attractions as to appear at Library Hall. If this erring disciple of Ben Franklin has not yet suicided from remorse, he is hereby assured of my forgiveness. I can not, however, vouch for the feelings of Mr. Crawford in the matter, nor guarantee the printer's life if he ever gets within reach of Crawford's chief doorkeeper.

ATCHISON.

Price's Opera House (Will Campbell, manager): The Madison Square Theatre co. gave The Private Secretary to a very large and appreciative audience 2d. And yet the night was oppressively warm. Mr. Gillette's impersonation is so widely known that it is unnecessary to add our encomiums. M. A. Kennedy and Frank Tannehill, Jr., gave most admirable assistance to Mr. Gillette. A Cold Day When We Get Left was presented before a small audience 3d, the weather being too hot to turn out to an entertainment one knew nothing about. It was quite clever, and afforded amusement. Lydia Yeamans, with her songs and banjo accompaniment, was very pleasing. Frank Wills and William Welch were very comical as the wronged brother and husband. The setting of the piece was very good and the singing very pleasing.

Item: Your correspondent was very happy in meeting Mr. Gillette during his stay here, as he was an old schoolmate in the Nutmeg State some years ago. He not only is a most admirable actor, but also personally a cultivated gentleman.

MAINE.

BANGOR.

Opera House (Frank A. Owen, manager): Milan Opera co. played to big business all last week. The co. is a good one. Rose Dana left the co. here, her place being filled by Emma C. Tuttle, of the Bijou Opera co.

MASSACHUSETTS.

FALL RIVER.

Academy of Music (Thomas R. Burrell, manager): The Floy Crowell Dramatic co. was the closing attraction for the season of 1884-'85 appearing this week of 2d at ten, twenty and thirty cents, to a series of poor houses. Queen's Evidence was the opening play, followed by Bess the Waif M'liss, Two Orphans, The Factory Girl, Fanchon, Uncle Tom's Cabin (matinee) and The Octoroon. Floy Crowell, the leading lady, is a clever, conscientous worker, and gave fair interpretations of the several characters which she assumed during the week. Her Louise in The Two Orphans was, perhaps, the best. As Fanchon, Kate Medland and Zoe she was seen to advantage. C. Edwin Dudley, the comedian of the co., was a favorite from the first, his impersonation of the Jew in Queen's Evidence making a decided hit. His Toby Twinkle, Judge Baldwig, Picard and Old Pete were also well received. E. P. Sullivan made a good villian in the several parts in which he appeared. Ada Allen, in such parts as Henrietta and Ada Sydney, was good, but her voice is harsh. All round the co. appeared at their best in The Octoroon I understand that next October the co. will try its luck here again.

Arena: Two of Barnum's advertising cars have been here the past week billing the town. Circus comes, 17th.

Items: Hooper's Orchestra begins its Summer season on the steamer *Pilgrim*, 15th.—The place that was used as a Dime Museum past season is now doing service as a rum-shop.—Floy Crowell's Dramatic co. closes season at Marlboro, Mass., 13th.—Boss and McConnell's tent show is still exhibiting in various parts of the city.—During the performance of the Factory Girl, Thursday night, Nellie Browne, mother of Floy Crowell, had the misfortune to fall upon the stage in full view of the audience.—Floy Crowell and C. Edwin Dudley are re-engaged for next season with the Atkinson and Cook Dramatic co. George Boniface is engaged for leading parts. The co. will play all week stands, the same as this season, principally in New England. Cheap prices will be continued. Child of the Regiment, a new play, will be given at the matinees.—And now Barnum is working the farewell racket. This is announced as the last chance to see the nine united shows on American soil. Next season it will be transported in its entirety across the Atlantic.—Charles R. Cook, manager of the Crowell co., is a good fellow, and I regret that business was not better.—Will Bonny, usher at the Academy, helped to make things pleasant for him past week. They were both out in advance of Baird's Minstrels three seasons ago.—THE MIRROR correspondents at Chelsea, Lynn and Gloucester are pleasantly remembered by Mr. Cook. Speaking of THE MIRROR correspondents, Mr. Cook paid them the following compliment: "They are without exception the pleasantest, most gentlemanly and intelligent-looking set upon any dramatic paper." —Next week I will give my fourth annual review of the business at the Academy. A handsome doll was given to the child sitting in the lucky seat at the Saturday matinee.—When Monte Cristo was at Taunton, May 22, N. D. Roberts had a postal order for twenty-five dollars, a number of railroad tickets and baggage receipts stolen from him. A young man sent to jail for stealing last Monday proved to be the thief the missing articles being found upon him. He will be held to answer.

WALTHAM.

Music Hall (W. D. Bradstreet, manager): Our Irish Visitors, 4th, played to very fair house. The audience was kept in one continuous roar until the curtain dropped on the last act. Flowers were in abundance, all the ladies in the co. receiving a bouquet.

MILFORD.

Opera House (George H. Cook, manager): The Boston Uncle Tom's Cabin co. played to good houses, 6th, afternoon and evening. The local management was unwilling to let the hall upon the usual percentage, and Mr. Maynard hired it outright and made a good thing of it. Mr. Maynard is playing the New England circuit. He was one-time a resident of this place.

LOWELL.

Chat: Captain A. V. Partridge has bought out the bill-posting business of W. S. Simons, who, for nearly twenty years has successfully carried it on. He has also leased Music Hall, and W. D. Quimby will act as manager. The hall is to be thoroughly renovated, and it needs it badly. It is connected with the Merrimack House, which the handsome Captain runs. The Summer season promises to be unusually brilliant.—Keeler, the dwarf, of the well-known variety team of Hamlin and Keeler, has been sent to an insane asylum in Detroit. His misfortune came upon him without warning, and the first symptom noticed was the fact that he had drawn all his money from the bank and given it away to some unknown person, together with his gold watch and chain. It is feared his malady is incurable.—W. H. Southard, of this city, is playing Ingomar, Claude Melnotte, etc., with the Olive West comb., which opened at the People's Theatre, Brockton, 8th.—Howorth's Hibernica is booked for Huntington Hall, 11th, 12th and 13th.

PITTSFIELD.

Academy of Music (St. Lawrence, manager): The Tavernier Dramatic co. played week of 1st to small houses the first half of the week, and over-crowded the last half, and would have played another week but for a difference with the local manager. Eugenia Lindeman and Wilson Day took the leading parts.

Item: While the Tavernier Dramatic co. was playing The Danites the orchestra left the hall at ten o'clock to go and play for a hop, which left the co. without music in the last act and a half.

LYNN.

Music Hall (James F. Rock, manager): Ten St. Bernard dogs owned by Dr. Sawtelle, of Malden, Mass., and exhibiting a wonderful amount of sagacity under the skillful training of the old-time acrobat and dog trainer, Professor Snow, were the attraction last week. Although business was not very large, I believe the management intends staying another week in hopes that it will improve.

Items: The genial Fred Mower, late of Simmons and Mower, and his wife, Lutie Page, are at home for the Summer.—William M. Byron, late musical director of Bad Boy co. No. 1, informs me that he has signed with Eugene Tompkins for one of the Rag Baby cos. next season.—Tote Ducrow, of the Alice Oates co., has written two very pretty songs and dances that are yet unpublished.—Roland, the largest dog with the St. Bernard Galaxy, measures eighty-six inches from tip to tip, stands about three feet high and weighs 179 pounds. He is said to be the largest St. Bernard in the world. The Galaxy is made up of the old lady, eight full-grown children and a dog lately imported from Switzerland. The father of the eight was lately owned by the comedian J. K. Emmet.

NORTHAMPTON.

Opera House (George S. W. Whitbeck, manager): The Ullie Akerstrom co. played to crowded houses all last week. Hidden Hand, 1st, incidental to which Miss Akerstrom gave several recitations, which were received with storms of applause. Annette, the Dancing Girl, 2d. The New Magdalen matinee and evening 3d. By special request Leah was repeated, 4th, to standing room only, turning away over 200 people. The star was well received, getting a double call after the curse scene. The 5th, The Wept of the Wish-ton-Wish, Frank Charvat in light and heavy balancing and The Little Rebel. Fanchon was repeated by request, 6th, matinee and evening, to packed houses, standing room only card being hung out before seven o'clock. Miss Akerstrom is a great favorite here. She is earnest and painstaking in her work, and possesses versatile talents. My thanks to Manager Charvat for favors.

MICHIGAN.

DETROIT.

White's Grand Theatre (Charles O. White, manager): Harry Miner's Silver King co. appeared all the week to big business, and gave immense satisfaction throughout. The cast was first class, and the work of J. F. Brien and Helen Blythe was particularly good. On Thursday evening Miss Blythe was the recipient of an elegant floral offering. Mr. Brien is a clever actor, and the simple announcement of his appearance was enough to insure the large attendance which greeted this co. Miss Blythe is given scope in this drama to display the talent she possesses, and it was with great pleasure her Detroit friends noted her increasing ability. Robert McWade appears in Rip Van Winkle, 8th, 9th, 10th, and in His Last Legs and his burlesque Richard III., 11th, 12th, 13th.

Whitney's Grand Opera House (C. E. Blanchett, manager): The popular and gentlemanly manager of this theatre will be treated to a testimonial benefit on Monday evening, 8th, by local musical organizations. No further announcements are made, and it is evident that with the genial Blanchett's retiring benefit the house will be torn down as soon as the necessary steps are taken by the Government.

Squibs: Theodore Thomas' Grand Concert co. appears at the Princess Rink, 24th and 25th, and the Abbie Carrington Concert co. will begin their season of comic opera at the same place 29th of July. Will Carleton was in the city last week and gave readings 4th, 5th and 6th.—Frank Curtis is here, and will probably take the management of M. B. Curtis next season.—The present season at White's Grand Theatre closes 13th, and it is an unquestionable fact that this temple of amusement has been the means of ridding Detroit of the alleged museums which in reality were nothing more than fourth-rate variety shows, which the public readily realized and at once discarded. Manager White is looked upon by all amusement patrons as a public benefactor from the fact that he has presented the very best attractions at a price within the reach of all, thereby creating many thousands of new patrons to the amusement field. His bookings for the coming season display a number of our leading attractions, and from the present outlook there will be but one theatre besides his. Mr. White has leased the Park Opera House at Erie, Pa., and H. A. Foster, the gentlemanly treasurer of White's Grand, will assume its management. The citizens of Erie can congratulate themselves on having secured such experienced and valuable management for their Opera House.—It is asserted that C. J. Whitney has secured the lease of the Detroit Opera House, and will run the same the coming season.—The various rumors afloat in regard to the future amusement structure may be safely sifted down to the following statement by a prominent real estate owner: C. J. Whitney and others are at the head of a syndicate to improve the northwest corner of Fort and Griswold streets, adjoining Whitney's music store. The improvement will consist in building a block of grand proportion, embracing a hotel and theatre combined. In the case of the scheme failing the corner will be utilized for a hotel and Mr. Whitney will build a theatre on Lafayette avenue, just north of his music store.

BAY CITY.

Westover's Opera House (John Buckley, manager): Haverly's Minstrels played to large house 4th. Standing-room was accepted by the late ones, and yet the manager claimed that $200 was lost. He says he expects to play in large cities only, and are at present filling in a few odd nights.

MUSKEGON.

W. W. Cole's Circus 2d. On account of bad weather the attendance was light. Haverly Minstrels, 5th, to a good house. One of the best minstrel performances ever given in this city.

EAST SAGINAW.

Academy of Music (Clay and Buckley, managers): Haverly's Minstrels, 4th, gave one of the best burnt-cork performances ever seen here. In spite of a pouring storm the house was packed to the doors.

BATTLE CREEK.

Hamblin's Opera House (W. H. Eldred, manager): Owen Fawcett, May 29, in Dodging, 30th in Bounce, to light houses. Rhea, 4th, Power of Love; fair house.

FLINT.

Music Hall (Thayer and Page, managers): Crowded houses greeted the Tavernier Dramatic co. for two weeks. On the 5th the co. played a benefit to the leading lady, Ida Van Cortland, to standing room only.

JACKSON.

Hibbard Opera House (C. J. Whitney, manager): Haverly's Minstrels 2d. The finest minstrel entertainment that ever struck Jackson. Big business. Rhea in The Power of Love, 5th, with amateur support. Lewis Vicary was formerly known as the Boy Soprano, appeared as Frederick, the leading juvenile role. Mr. V. formerly lived here. He says: "I have played the part four times, and never had any stage experience."

CHARLOTTE.

Kellog's Opera House (C. F. and W. H. Marple, managers): Owen Fawcett had a very poor house here 4th. Cause—rain, circus, etc. No more cos. booked. The house will remain open during Summer months for first class attractions.

Arena: Cole's Circus did an immense business 5th. Every seat filled afternoon and evening.

MINNESOTA.

ST. PAUL.

Grand Opera House (L. N. Scott, manager): Closed during the week, except night of 5th, when the Minnesota Saengerbund gave a festival concert to a crowded house. The soloists, Emma Heckle, of Chicago, Frau L. Miltner and Herr Ostreicher, of Milwaukee, and Joseph Benedict, of Vienna, are excellent vocalists, and met with great favor. The societies, Great Western and Great Union Bands did finely, giving an exceedingly good entertainment.

Olympic Theatre (Edwin P. Hilton, manager): Attraction week of 1st, the Beedle and Prindle Pleasure Party. Very neat performance. Good houses. Fannie Bloodgood, Grace Sylvano, Blanche Miller, John Prindle, Frank Bloodgood and Will J. Wells deserve mention.

Circus: The John B. Doris show pitched tents 1st, giving two performances to a very large attendance. Very good ring performance. William Showles is an excellent rider. The lady equestriennes did some good work. Krao, the alleged missing link, attracted much attention and was a feature.

DULUTH.

Grand Opera House (Munger and Markell, managers): Barlow-Wilson Minstrels appeared 1st and 2d to very good business.

Item: Katie Putnam and co. passed through here 1st en route to Chicago.—Sells Brothers' Circus is, billed for 15th.

MISSOURI.

LOUISIANA.

Burnett Opera House (O. C. Bryson, manager): A Cold Day When We Get Left came 1st to a large audience, giving an excellent performance. The several specialties were greatly enjoyed.

Arena: The Anglo-American Circus showed 2d to fair attendance in the afternoon and full tent at night. Good show.

KANSAS CITY.

Walnut Street Theatre (John S. Raynor, manager): The new people this week are: Harry Boughman and Lizzie Aldine, Hattie and Dick Stuart. Remaining over are: George Murphy, Kitty Wells, Master Hovey, Richmond and Glenroy, Thomas Gregory, Effie Hull and Thomas C. Leary. Making an array of specialty artists hard to beat, and notwithstanding the hot nights there is always a good attendance.

Coliseum Theatre (H. D. Clark, manager): For week of 1st, Dick and Ida Cummings' Specialty comb., consisting of the Wallace Sisters, Lew Reynolds, Carlotta Pearl, Howard and Kent and Millard Fillmore. Performance good and attendance large.

Item: The Gillis and Coate's Opera Houses have been closed for some time, but the latter will be opened to-night (4th) by W. H. Gillette's Private Secretary co. for three performances.

NEBRASKA.

OMAHA.

Boyd's Opera House (T. F. Boyd, manager): The Private Secretary was played by a co. headed by W. H. Gillette to two very large houses evening of 29th and afternoon of 30th. There seemed to be but one opinion of it—that it was the most laughable thing seen here this season. The Professor was given in the evening, and considering that it was the first performance by this co., and that it was given without rehearsal, or even adequate scenery, it was very well done. Denman Thompson played the familiar Uncle Josh to a fairly filled house, 3d. Theodore Thomas comes 9th, after which there is nothing booked for the remainder of the month.

Item: Suit has been brought against the manager for refusing to allow a colored preacher to occupy a seat in the parquette. It has always been the rule of the house to give them seats in the balcony. The daily papers have taken it up, and in trying to make political capital of it have raised quite a row.

PLATTSMOUTH.

Waterman Opera House (J. P. Young, manager): Little's World co. closed its season here May 30 to a big house. The co. takes a vacation before starting on the road again. The Grace Hawthorne co. played a two nights' engagement 3d, 4th, presenting Camille and Miss Multon. Miss Hawthorne was almost unknown in this section of the country, but her impersonation of the parts of Camille and Miss Multon has won for her a place in the hearts of the theatre-goers here. Her support was excellent, especially the leading man of the co., William F. Clifton, whose rich voice and manly appearance adapted him to his parts.

FREMONT.

Bullock's Opera House (George Yates, manager): A good house greeted Denman Thompson 5th. In the character of Josh Whitcomb he almost transforms himself into the old New England farmer he portrays. Support good.

NEW JERSEY.

JERSEY CITY.

Academy of Music (William Henderson, manager): The Lillie Hall and May Adams Burlesque co. did only a light business all last week; in fact, the houses did not warrant the putting on of Ixion, which was billed for the last three nights, so Hassanbad was continued. The co. is a very good one, and the the specialties were well received. Esmeralda opened 8th for three nights to a light house. The audience was well pleased, and showed its appreciation of any particularly good points. The co. has only been together two weeks, but does very well. It is composed of the following: Elbert Rogers, John Woodward; Lydia Ann, Adelaide Thornton; Esmeralda, Marion Russell; Dave Hardy, Fred Ross; Estabrook, W. H. Spencer; Jack Desmond, John Archer; Nora, Eleanor Wier; Kate, Kate Tousey; Marquis, W. H. Pope. Miss Russell is a pretty Esmeralda, but her voice is entirely too weak. Mr. Woodward makes an excellent Rogers. Fred. Ross hardly avails himself of his opportunities, as Dave is a "fat" part for the right man. The others are fair. On second thought the co. will remain all week. J. K. Emmet will once more test his drawing powers 15th for four nights. He will probably have good houses. This is the last co. booked so far.

Washburn's: The Streets of London drew fair houses all last week. Irene Taylor and Charles DeKress were in the leading roles, and did well. The co. is a very good one, and received much well-merited applause. This week, Eviction, with Gus Reynolds and a fair co. The opening night was very well attended by an appreciative audience.

Items: Henry Healey and Ed. Favor take Dan Sully's Corner Grocery on the road for the Summer. They play it under the name of A Barrel of Flour, and open in Newark, N. J., 22d.—"Senator" Frank Woodson, of this city, joins Harry Miner's Gracie Emmet Comedy co., opening in Buffalo, 15th.—Business Manager Hyams, of the Academy, benefits in a couple of weeks. A number of very strong people have volunteered to give him a good send-off. The bill has not been settled on yet. It is to be hoped that Harry's friends will make a good showing.—Cyril Scott and Nelson Roberts were in the city Monday night with evident designs on the Academy. They have a farcical comedy, entitled Caught in the Act, which will be produced somewhere in a week or two.—Mrs. Washburn has changed her manager once more—Wingate has gone. She is just making things lively for the boys.—A skating-rink has closed for want of patronage.—William Hurlburt, manager of the Streets of London co., informs me that his season has been a fairly successful one.—Max Hirsch, treasurer at the Academy, will soon go on his vacation.

NEWARK.

Park Theatre (Leonard Gray, manager): This popular place of amusement closed its doors for ever on Thursday last. The final performance being for the benefit of Manager Gray, an immense audience attended to do honor to the occasion and as a compliment to the beneficiare. Harrison and Gourlay went through their funniest of absurdities, Skipped by the Light of the Moon. Sybil Johnstone and A. C. Munn gave the love scene from The Hunchback, and did it very well indeed. Edna Courtney and Newton Beers scored well in The Happy Pair. Mr. Gray himself conducted a large orchestra in several popular selections, and the Old Park closed its doors, leaving many pleasant and notable reminiscences behind.

Grand Opera House (Leonard Gray, manager): Mattie Vickers and a good co. gave Jacquine; or, Paste and Diamonds, to good houses all the week. This week Lottie Church in The Sea of Ice.

Newark Opera House (Fred Waldmann, manager): Have been doing a good business with Harry Meredith in Ranch 10. The piece was well acted and the trial scene nightly brought down the house. This week Kentuck, with Harry Colton and Abbie Pierce, will be the attraction.

Summer Pavilion Theatre (H. C. Danforth, manager): The St. Felix Sisters and a strong variety co. have been drawing crowds nightly, and Jerome's Brilliants and a specialty comb. will test the capacity of the large tent during this week.

Items: The Schubert Vocal Society, L. A. Russell, conductor, gave a fine concert at the Park Theatre on Monday night. The principal features were Spohr's Just Judgment, Weber's Gypsy Cantata, and Faust's Waltz Song. The concert was a great success, and Mr. Russell is to be highly congratulated on the result of his work.

NEW YORK.

ALBANY.

Leland Opera House (William Austin, manager): Murray and McVicker in Muldoon's Picnic attracted fairly last week, and the olio preceding the comedy was entertaining, introducing Stanley and Conway, Kitty Shephard and Frank Livingston. The New York Comic Opera co. is booked for the current week to do Patience and the Pirates.

Museum (Jacobs and Proctor, managers): The Galley Slave, interpreted by a mediocre cast, drew large audiences last week, and apparently pleased the people to an unusual degree. Article 47, with Maude Granger in the leading role, supported by George Learock and Sidney Armstrong, will be an attractive bill for this week.

Hudson Avenue Pavilion (Jacobs and Proctor, managers): The season at this pleasant resort opened on Monday afternoon of the present week with the St. Felix Sisters comb. Various improvements have been made in the internal arrangements of the tent, both before and behind the footlights, and a profitable season may fairly be anticipated.

Arena: Ryan and Robinson's show will be here during the entire week at the Lark street grounds, with two performances daily, at ten cents admission.

Brevities: We shall not lack for amusements this week, with four different entertainments to choose from, and it will be surprising if something or somebody in the managerial harness does not "get left."—Frank Karrington goes with The World next season, playing Harry Huntingford.—Lottie Church, in The Sea of Ice, will be at the Museum next week.—Sidney Armstrong plays Maude Granger's parts at the matinees, except Wednesdays and Saturdays.—The co. will give a change of bill on Saturday night, producing Camille.

BUFFALO.

Academy of Music (Meech Brothers, managers): Effie Ellsler's five-night engagement last week was moderately successful. The season is very late to expect large business, especially in a new piece of the Old Kentucky Home style. Nothing this week. The season virtually closed Saturday, though there are a few odd bookings during June.

Court Street Theatre (J. M. Hill, manager): Billy Kersands' Colored Minstrels drew large audiences last week. The troupe is not as large as formerly, but plenty for the price—ten to thirty-five cents. Bennett and Moulton's Opera co. began a two weeks' engagement 8th. Similar prices.

Items: Katherine Rogers is at the Dime Museum this week. Miss Multon, Leah and other emotional pieces at small rates. Buffalo Bill's Wild West at the Driving Park Friday and Saturday.—Pullman, Dingess and Co.'s Circus, the first of the season, gave performances all last week. A good deal of rain and cold weather was against them.—Harry Lee, late of Fanny Davenport's co., passed through the city a few days since. He is delighted with his star piece, The Don, in which he is to appear next season.—George C. Miln's name is on the Tifft House blotter.—Ed. Stone is also in the city. I understand he severs his connection with Rhea's manager now.—Chauncey M. Olcott, of minstrel fame, is summering here.

TROY.

Griswold Opera House (Jacobs and Proctor, managers): That beautiful actress, Maude Granger, must have felt highly flattered by the large and fashionable audiences which greeted her last week. She appeared seven times as Cora in Article 47 and once as Camille. Her Cora is a fine performance, the mad scene being especially effective. Her Camille is acknowledged to be the best yet seen in Troy. Her support, notably George Learock and Hal Clarendon, was excellent. Sydney Armstrong appeared as Cora at four matinees, and barring a strong inclination to guy—which, by the way, was indulged in more or less by the entire co., her performance was excellent. C. H. Smith's Stranglers of Paris appear current week, to be followed by the Dora Wiley Opera co. which will remain two weeks.

Apollo Theatre (G. P. Phillips, manager): Business splendid. A good co. headed by George and Mary Nelson will present a varied entertainment present week.

Observations: Susie Hegeman and Charles Mortimer of this city have been engaged by James B. Kaye, also a Trojan, for his Summer season at Norwalk, O.—Bristow Aldridge joined the Maude Granger co. in this city last week.—William Fee, Robert A. Dumary, Charles H. Smith and Charles Mortimer were seen in town last week.—Charles Huiest of Troy formerly of New York City an excellent artist has contracted to paint several scenes for Douglas White's tour of In the Ranks next season.

HARLEM.

Mt. Morris Theatre: A Celebrated Case, by W. L. Gleason's co., with Nina Crolius as the feature of the bill, opened on Monday night to a poor house. The performance was a fairly good one, when the short time for rehearsal is taken into consideration. W. L. Gleason was the Jean Renaud, and a very good interpretation of the part he gave, particularly in the latter portions of the drama. He has a good stage presence and is an exceptionally fine elocutionist. Nina Crolius, in the dual role of Madeline and Adrienne, displayed resources hitherto not credited to her. She bristled with emotional ardor and in the more touching scenes of the play made a call on the handkerchiefs of the audience. J. W. Randel as the Duke D'Abeterre; J. J. Duffy as Count De Morney; Hans Meery as Raul De Langey; G. W. Thompson as Dennis O'Rourke; Edith Crolius as Valentine De Morney, and Laura Linden as Chanionesse, were all very good.

Pavillion: The Silbon's Cupid comb. opened on Monday night to an audience only limited by the capacity of the tent. Every foot of available standing-room was taken up, and people were turned away by the hundreds. The show given fully merited the ovation tendered it. The show is far above the average and contains some of the choicest talent on the vaudeville stage, among whom may be mentioned Lord and Cunningham, in The Tutor; the Misses Wood in sketches; Watson and Earle, vocalist and dancers; Prince Edgar, equilibrist; Wesley Brothers, The Long and Short of It; the Wood Family vocalists, and the Four Silbons, aerialists. The pantomimic afterpiece, Cupid, was neatly rendered, the scenery and chorus being excellent. Altogether the entertainment would be difficult to improve upon. Next week Bryant, Richmond, Sheehan and Coyne's comb.

Items: We fear Mr. Howard has not come to stay at the Mt. Morris. The odor arising from the stalls underneath the auditorium will [illegible] season. People can't stand the stench. [illegible] in the audience, particularly ladies, left. [illegible] was up at the theatre looking for a date, [illegible] ered. He, too, was a victim to the [illegible] phere; so much so that he was quite ill. [illegible] companied by that walking pattern-plate, Charles [illegible] ter, with his colonial head-gear and [illegible] attraction is booked for this house next week. [illegible] Gleason has nothing to do with the management. [illegible] has his co. there playing on shares.

ROCHESTER.

Academy of Music (Jacobs and Proctor, managers): The Stranglers of Paris was the attraction last week, and full houses were present at each performance. The role of Jagon was assumed by Frank Tannehill, who did exceedingly well with the difficult character. Blanchard was finely done by J. L. Burleigh. Etelka Wardell dressed and acted Mathilde to advantage. [illegible] Wellesley deserves praise for her excellent work as Sophia. The co. in its entirety is a good one, and the scenery first-class. This week, The Galley Slave.

Casino: Fine business last week. House closed for the season.

Items: Buffalo Bill's Wild West is announced at the Driving Park for the 15th and 16th.—The season at the Academy will close July 4.

BINGHAMTON.

Binghamton Opera House (J. R. Clarke, manager): Hill's Dramatic co. closed a three weeks' engagement 6th. Business fair.

OSWEGO.

Academy of Music: Business Manager Peirce's benefit was a very pronounced success, the Standard Dramatic co. giving excellent satisfaction in Damon and Pythias. Mr. Peirce severs his connection with this house. The business manager (as now decided by the D. L. and W. co.) for next season being W. B. Phelps, Jr. Mr. Peirce has always given the best of satisfaction.

CANANDAIGUA.

Kingsbury's Opera House (S. Kingsbury, manager): Rhea in Power of Love, 17th.

Arena: Pullman's Circus, 13th.—Professor Sam Weller, late leader of orchestra, joined Coup's Equescurriculum last week.

KINGSTON.

Music Hall (Dubois and Nichols, managers): Blumenthal's Madison Square Theatre co. in Esmeralda, 2d. Rillie Deaves in the title role. Small house, but an excellent performance.

ELMIRA.

Driving Park: McCafferty's Life on the Plains gave a highly interesting and spirited exhibition to a large crowd, 6th. Buffalo Bill's Wild West, 17th; Barnum's Show, August 18.

Items: J. O. Jennings, the popular and efficient general agent of McCafferty's show, will sever his connection with this organization and join Buffalo Bill's party next week. He was with the latter the two previous seasons, and is a capital worker.

Personal: Myron Whitney, the popular baritone was in town this week.

AUBURN.

Academy of Music (E. J. Matson, manager): Minnie's Humpty Dumpty co. did a fair week's business. The specialties were very good.

OHIO.

DAYTON.

The Grand (Larry H. Reist, manager): The Rinehart Juvenile Opera co. presented Little Red Riding Hood during past week, and, I am sorry to state, did only a fair business. The co. is undoubtedly the best cheap attraction that has been here since [illegible] prices were instituted. The co., with the exception of Ralston and Stanford, is composed entirely of juveniles. The Rinehart children, Goldie, [illegible] and Leo, are all from four to fourteen years of age. They recite their lines carefully and with intelligence, while their singing is really grand. The songs introduced were all old and familiar, but they were sung with such sweetness that they were repeatedly encored. I predict a bright future for the little ones.

Memorial Hall Soldiers' Home ([illegible], manager): It has been customary for many years to give Summer theatricals at the Home. Several years ago Congress appropriated $[illegible] to assist in building a theatre for the soldiers, and there now stands, in this national garden-spot, a temple equalled by none in design, and approached by few in elegance and convenience. The Home is situated on one of the beautiful hills bordering the famous Miami Valley, and at such an elevation as to make it most agreeable and pleasant during the warm Summer months. Memorial Hall stands alone in all its grandeur. The Summer season of [illegible] was successfully opened, 6th. The bill was Byron's popular comedy, Our Boys. The new cast made a very favorable impression, and several times the audience was called before the curtain. Sheridan Tupper (a favorite) gave a perfect portrayal of the aristocratic [illegible]. John F. Ward played the easy-going [illegible] as the author certainly desired it. Johnny (that's his name here) was as pleased to see the boys in Blue and the Daytonians as they were to see him. W. C. [illegible] made his first appearance here, and was very well received. Raymond Holmes, another old favorite, made quite a hit as the "dude" son. Henrietta Crosman, although a stranger, took the audience by storm as the pretty Mary Melrose. Augusta S. Van Doren made the most of Violet. Mrs. J. Clinton Hall and [illegible] Ward were very good. Leslie Belle did not put in an appearance until the last act, but when this lady did so there was such applause that it was several minutes before the war-yells from the veterans died away. The play was beautifully mounted, and all went smooth, as Sam Henderson was in the wings. The Colleen Bawn, 13th.

Cues: Bartholomew's Equine Paradox will occupy the Grand next week.—The Springfield Band gave a concert at Weiner's Opera House, 4th.—Manager Larry H. Reist and treasurer Horace McReynolds left for Cincinnati to attend the benefit of Manager [illegible].—Charles Livingston handles the tickets at Memorial Hall, and John Gibson will receive same.—Jennie Calef plays a return engagement at the Grand the week, 22d.—Henrietta Crosman, leading lady at the Home, can feel proud of her reception Saturday night.—The Soldiers' Home Band will give an open air concert every Saturday evening prior to the performance.

COLUMBUS.

Grand Opera House (Miller and Okey, managers): The Hidden Hand drew fair houses last week. The Warfield of E. H. Stephens, Black Donald of Wilford Brigham, Wool of E. F. Baker and Captain of Camille D'Elmar and Anita Harris were good. Miss D'Elmar was taken sick Wednesday, and her part was nicely taken by Anita Harris. This week a Convict for Life; a version of Reade's, Never Too Late to Mend. Next, Sea of Ice.

Comstock's Opera House (F. A. Comstock, manager): Bartholomew's Equine Paradox did not draw as well as it did in May, but Manager Mishler says it did better than he expected and made money. This week, Rinehart Juvenile Opera co. Mexican Orchestra, 14th.

Items: The new Summer theatre at [illegible]'s Garden has had a successful week with The Reign of Terror as the attraction. This week Herr C. Axtman, supported by the stock co., in Der Capell Meister Von Venedig.—George A. Backus is home after a season with Milton Nobles. He has signed with Bartley Campbell's Paquita co. for next season.—Madame Neuville is a prime favorite with the patrons of the Grand.—Gabrielle McKeon, leading lady of the Grand, has been playing Lady Macbeth with the Lloyd comb. at Indianapolis.—Trav. Okey is painting new scenery for the Sea of Ice, and says he will give it the best setting it ever had here.

SANDUSKY.

Biemiller's Opera House (William J. Stoffel, manager): Tannehill's co. have been presenting Fun on the Bristol all the week to good business, except two nights, caused by rainy weather. Co. is good and well balanced.

TOLEDO.

Wheeler's Opera House (George W. Bills, manager): Morton and Bell's Strategists co. opened our Summer season, 2d, but owing to counter-attractions and rainy weather, business has not been as good as expected. The co., however, is one of the best that has appeared here this season, and as soon as people begin to appreciate the fact that they can see a first class entertainment at panic prices, business will undoubtedly be good. This week the Silver King; Richardson and Blakie's Danites, 15th, week.

People's: Beane and Gilday, in Collars and Cuffs, have done a fair business during the week. They remain through the present week, when the house will close for the season, when it will receive a thorough overhauling and remodeling.

Arena: Buffalo Bill's Wild West drew crowds at the Fair Grounds, 3d and 4th.

MOUNT VERNON.

Woodward Opera House (L. G. Hunt, manager): Our talented little townswoman, Lizzie Evans, appeared in Maud Muller, 1st and 2d, to one of the largest houses of the season. Miss Evans' continued improvement in stage work is a source of gratification to the audience, which was composed of the elite of the city. Support fair. Receipts, $293.

Items: In conversation with Miss Evans she informed me that she placed great faith in her new play, Floretta, by Cornelius T. Murphy. The piece is of the Fanchon order.—J. W. Carrol, of the Bella Moore co., spent Tuesday here, the guests of the Evans co.—People's Novelty co. stranded at Orroville, 3d. Some of the people managed to get here 5th. The trustees of the Public Library realized $143 from the Evans benefit.

CANTON.

Schaefer's Opera House (Louis Schaefer, manager): The season of 1884-1885 closed May 22. It opened August 28. Fifty-eight legitimate cos. appeared. The management prides itself that no city of the size of Canton can show a finer list of entertainments. The [illegible]

[CONTINUED ON EIGHTH PAGE.]

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Knocked Into "Pi."

By an accident last night the Usher page was completely destroyed, and we are compelled to apologize to our readers for a sudden make-shift.

Piracy Cropping Out Again.

The cheap-price evil is working harm in a direction that has not hitherto been pointed out. The scores of pettifogging companies that have come into being for the purpose of hunting the nimble dime are not content with confining their attention to what is known as the "chestnut repertoire," but they are going very extensively into the business of play-piracy. Emboldened by the fact that performances in museums and third-class theatres receive little notice from the press and thinking thereby to evade detection, these marauders are plying their trade in every quarter.

Formerly stolen plays were represented chiefly in the theatrical territory adjacent to the City of Chicago. Now they have boldly marched into the citadel itself. Illicit performances of My Partner were given recently in one of the Chicago theatres, and there are other instances of copyrighted pieces being played in several other important amusement centres.

Exposure is the surest means of bringing the dramatic thieves to grief. THE MIRROR has always been foremost in throwing light upon the dark deeds of these fellows, and it will gladly give space to communications tending to that end. We wish our correspondents everywhere to keep a strict watch for depredators and to gather all the reliable information possible concerning their movements for publication in these columns. Honest theatre and hall managers will, of course, book no thievish parties in their houses. Dishonest persons of the managerial fraternity are cautioned that they are equally culpable from a legal point of view in playing such companies. They are accessories to the theft, and liable for heavy damages as well. For the credit and safety of the profession in general, this crying evil, resuscitated by the cheap-price plague, must be stamped out.

Reaping the Whirlwind.

We confess that we have had our doubts as to the purpose intended by placing Bartholdi's colossal statue, "Liberty Enlightening the World," at the entrance of the principal harbor of the United States. On reflection it seems to us to suggest that Americans henceforward should depend more, in their outgoings and incomings, on a liberty that is not lawless and unlicensed, but on a true liberty enlightened and lighting the way to proper and legitimate results. The only favor, therefore, that we have to ask of the mammoth custodian of the Port is that she shall summarily stop at the very lintel of our country the entry of all contraband French wares and merchandise which tend to belittle and dispiritualize our communities.

For generations the current of Gallican literature and drama has percolated the English mind and the mind of the English-speaking races. In former times the debilitating result was checked and greatly qualified by the tonic influence of Shakspeare, Addison, Fielding, Goldsmith and their allies. But as time advanced the freshet, originating in the French capital, has increased vastly in volume and now fairly submerges all the old landmarks. The French novel and the French play have at last mastered the field and brought under vassalage the readers and audiences of America, and our great commonwealth is honeycombed, crosswise and lengthwise, with the handiwork of French ingenuity in works of fiction and plays.

What have we as the result of this vicious and sweeping irrigation? Our daily and weekly newspapers answer: An endless, continuous, recurring and increasing record of households invaded, domestic altars cast down, divorces, elopements and all kindred infractions of the laws of God and man; directly incited and recuporated from the French reservoir, whose undermining floods are stained and crimsoned with the pervading hue of intrigue in derogation of the marriage vow. In every direction, from all parts of the land and at every point of the compass, we have daily reports of the desolating action of this vicious influence.

Nor can we allege that we have been taken unawares. As this damnatory deluge began we saw the waters moving and creeping on and on, and men of conscience and observation pointed to its insidious approach to and cried out upon the enemy that threatened to quench our hearth-fires, dash out the light on the altar and submerge all the statutes of right living and civil decorum.

A record made in a document uttered in this city more than forty years ago and addressed to the People of the United States emphasizes the fatal situation when it says: "The leading public of the United States—you, the people of the country—have had no voice in determining what works should be taken and what left of all these cast upon your shores. You have been held in pupilage and had your reading put upon you by the taste or interest or rashness of such as took the business of republication in charge. Even they have not formed a permanent body like the booksellers, but have sprung up and died off, two or half a dozen a week in every city in the country. Having no settled interest in the pursuit, grown to it and fashioned for it by no previous training, they have dealt with the vending of books in the veriest and sorriest spirit of trading and huckstering. Certain books of a noxious character being found to hit the appetite of certain readers, others of a broader stamp in a like vein have been produced from foreign tongues and distributed by the thousand and ten thousand. You have seen this crimson and yellow literature triumphant on every hand; bought everywhere, read everywhere. And now you will perhaps be able to tell us whether you public officers are more honest and trustworthy? Your clergy more wise? Your debts better paid? Your servants more faithful? Your wives more constant? The love of life stronger? The fear of God truer? Good order, truth, justice, in courts, in streets, in public assemblies more paramount?"

Such was the forecast made by William Cullen Bryant, Francis L. Hawks and Cornelius Mathews as a committee in behalf of the American Copyright Club and adopted in New York, October 18, 1843.

Has not the warrant of that prophecy been fulfilled, and have we not suffered for nearly half a century untold damage and national degradation from failing to heed the grave appeal? "The evils are vast, oppressive and unanswerable, save as we regard it through the International Copyright Law now proposed. The cause appeals to your generosity, your sense of justice, your self-respect, your patriotic attachment to your countrymen in their noblest pursuit, through every consideration springing from the past, resting on the present and pointing to the future, by which a great people can be moved to the performance of its duty. In silence and hope we await your action."

More than forty years have passed since this earnest utterance was made; two of the appellants are lying silent in the grave, leaving the other as a witness of the lapse of time and the default of the national councils to right a great wrong.

Personal

ALLEN.—Above is presented a picture of pretty Viola Allen. Her last metropolitan appearance was in support of W. E. Sheridan, and she won warm praises for her impersonation of heroines in tragedy.

SEYMOUR.—Blanche Seymour has been engaged by Frank Sanger for next season.

CAMPBELL.—Bartley Campbell is expected to arrive from England to-day or to-morrow.

SPIES.—Mamie Dowd (Mrs. J. J. Spies) will appear in True Nobility.

SHERIDAN.—W. E. Sheridan and wife have returned to the city. Mrs. Sheridan is much better.

MAGINLEY.—Ben Maginley played fifty-seven weeks with the Madison Square company without missing a performance.

GOURLAY.—The brothers John and Robert Gourlay sail for England on June 20. John has a residence in the South of England.

STANHOPE.—Ada Stanhope will play Rose Keys in the Bunch next season.

JEFFERSON.—One of Joseph Jefferson's sons, a youth in his teens, is a very clever mind-reader.

HALL.—Lillie May Hall has been engaged by Koster and Bial for their new burlesque, La Belle Helene.

GREENE.—Clay Greene and his family go to Lake Sunnepee next week, where they intend passing the Summer.

DURANT.—Manager C. W. Durant returns from the Adirondacks on Saturday, after an absence of two weeks.

GOODWIN.—Nat Goodwin was in town yesterday. He made a brief stay, returning to Boston in the afternoon.

NOXON.—Libbie Noxon has returned to the city from St. Louis, where she had been suddenly called by the death of her mother.

FORSYTHE.—Kate Forsythe is the latest addition to Bartley Campbell's stock company. She has gone to the country for a few weeks.

GRUBB.—Lillie Grubb will reappear in Adonis next season. At present, her health being broken, she is resting at her home in Baltimore.

COCHLAN.—Rose Coghlan has purchased a residence at Yonkers, adjoining her mother's cottage. She will rest there during the warm months.

BARNEY.—Ariel N. Barney, whose health has improved greatly during the past month, goes to the Catskills on Monday, to be absent two months.

KRUGER.—Jacques Kruger will spend a few days in the city before leaving for his cottage at Ocean Spray, where he will play host during the Summer.

BALFE.—It is semi-officially announced that John Havlin will star Louise Balfe next season. It is probable that Howard Taylor will try his hand at a play for her.

MAGUIRE.—T. J. Maguire, late treasurer of the Fourteenth Street Theatre, is on the lookout for an uptown house, having sufficient guarantee of capital to back his enterprise.

DE JONGE.—Kate de Jonge, the young actress who is singing Mignonette in the Chimes at the Fifth Avenue Theatre, made her first appearance on any stage on Monday night.

TEARLE.—Mr. and Mrs. Osmond Tearle are passing a few days at Manchester-by-the-Sea. They have postponed their sailing for England one week. They are now booked to sail on the 23d inst.

GRAY.—Ada Gray has received an offer of four weeks at the Grand Opera House. If the present week is successful she will accept it. The management desire to keep the house open all Summer.

MATHER.—Margaret Mather is playing a short supplementary season in New England. The regular season closed at Athol, Mass., on Saturday night, and the supplementary opened at Suncook, N. H. on Monday.

DUNGAN.—C. W. Dungan has been re-engaged by Manager McCaull for next season. He will play the title role in The Beggar Student and the leading part in Die Fledermaus. He is resting at Demarest, N. J.

ROSENFELD.—Lillian Russell, Marie Jansen and other prominent and pretty comic opera artists have secured tickets for Sydney's lecture this afternoon, where they and other female stage humorists will be discussed.

SUMMERVILLE.—Amelia Summerville will spend the Summer with her husband at their country home at Bath, L. I. She says that Dixey's manager was willing enough to retain her, but that Adonis' pride would not allow it.

HASTINGS.—Alice Hastings received an offer from Roland Reed for next season, but as she had played the same part for three seasons, she desired to make a change. Mr. Reed says her success was great, and he is sorry to lose her.

REYNOLDS.—Victoria Reynolds is still in London. From the reports she receives there of the condition of American theatricals she does not look upon an engagement here as among the probabilities. However, she will pay New York a visit this Summer.

HILL.—Caroline Hill has recovered from her illness and gone with her husband, Mr. Kelcey to Chicago. At the close of the Madison Square company's engagement Miss Hill expects to play a brief engagement in that city if her health continues to be good.

LEWIS.—Lillian Lewis has not abandoned her intention to star next season. She says, however, that if she does not make an arrangement she will endeavor to secure an engagement in one of the stock companies here, Miss Lewis has resumed her extensive newspaper correspondence.

BIDWELL.—Manager Bidwell, of New Orleans, arrived in New York yesterday. It is to be regretted that he is not in the best of health. He has taken up his quarters at the Coleman House. It is stated that Mr. Bidwell has cleared upward of $80,000 upon his season in New Orleans.

GROSS.—A. S. Gross has tried the experiment of running an all-the-year-round opera season in Portland, Ore., and has met with the most gratifying success. He has shown excellent judgment in selecting operas and singers, and his Casino is still in the full tide of prosperity. It is liberally patronized by the best people of the city.

BANCROFT.—On our title-page this week appears an excellent portrait of Helen Bancroft. Among the beautiful women of the stage this lady is liberally admired, while as an actress her efforts have always been sincere and conscientious. In certain roles of the legitimate drama Miss Bancroft has met with warm critical approval in several cities where she has appeared, and this endorsement has led to an arrangement with Manager McVicker of Chicago for an engagement at his theatre during July in a round of leading characters.

Manager Donnelly's Benefit.

On Sunday evening, June 21, Manager J. F. Donnelly, of the Bijou Opera House, will take a benefit at that theatre. The young manager is noted for his original and novel ideas in advertising, and his energy and industry are untiring. The attraction is as yet unsettled, but the volunteers are numerous; and in addition to the usual Flower Committee, vocalists, musicians, etc., it will include a minstrel circle, in white-face, composed of leading managers, authors and actors, who will give an unrehearsed first-part.

As there is some difficulty in persuading people to purchase tickets, Mr. Donnelly has been serving people with subpœnas to attend a trial in the police court of J. F. Donnelly versus R. E. J. Miles. Victims are easily caught. Under any circumstances the popularity of the young manager guarantees a good house. Some other managers who have concerts upon that date have made him offers to postpone his benefit.

Letters to the Editor.

ROBERT DOWNING'S PLANS.

BRANDYWINE, Prince George Co., Md., June 3, 1885.

Editor New York Mirror:

DEAR SIR:—In your valuable columns of last week's issue I see that you credit me with having "the starring fever again," and "next year will produce David Garrick and a new piece." Such is not the case. The only play I intend to produce next season is my simple, plain and easy-to-understand drama, Tally-Ho, from the pen of Joaquin Miller, Esq., who has just finished rewriting it. The changes, I think, will help the first act, which was the only weak point in it. You must remember that it ran for thirteen and a-half weeks last season, the only time I had to play it, on account of my engagement with Joseph Jefferson, and I can say that I was entirely satisfied with the success it met with everywhere. I am filling time now for thirty-eight weeks, and I so far have had no trouble whatever in getting my own terms. If I produce David Garrick at all, it will only be on special occasions. The new play is not yet ready for production. When it is you can rest assured that it will be brought to light by your humble servant,

R. L. DOWNING.

A PLEA FOR CHEAP PRICES.

LOUISVILLE, Ky., June 4, 1885.

Editor New York Mirror:

DEAR SIR:—I am sorry to see that you continually decry cheap amusements in your paper. Simply because the price of admission is low, does it follow that the entertainment is devoid of merit? The managers who are fighting against cheap amusements are generally those who engage people at an exorbitant salary, neither knowing nor caring whether they can pay them or not. How many high-priced companies have been able to "hold their own" the past season? My first experience in a dime museum or cheap show-place has been this week, and if all museums are conducted as this one is their managers should feel proud to be the possessors of them. I have never played to a finer class of people than patronize this place, nor could they be found in any high-priced theatre in the United States. The stage settings are as good as any theatre could furnish, and everything about the place is conducted on a liberal scale. I am not writing this as a puff for the museum, as Mr. Harris needs nothing of the kind, but being a subscriber of your paper it provokes me somewhat when you allude so often to cheap amusements. Is it for the poor actors' sake that the managers are fighting against cheap prices? Not at all. Of course there are *some* honorable managers, but they are easily counted. Some won't pay even if they can, and they make the loudest outcry. I notice the cheap companies have a regular salary day. We have been out since August 18, have not lost a night in that time, carry nine people, and do not owe any member in our company one cent. How many high-priced companies can say that? Are all high-priced entertainments worth the admission paid? That is a question easily answered.

Yours respectfully,

AGATHA SINGLETON,
Earle Dramatic company.

A LETTER FROM MR. DALY.

CHICAGO, June 6

Editor New York Mirror:

In their last communication to the press, Messrs. Peattie and Schierbrand, of Chicago, announce that they have gone into partnership for the wholesale piracy of other people's ideas. I have no doubt if one had the time to search he could find columns of gush written by Messrs. Peattie and Schierbrand in their respective papers about integrity, honor and the moral right of every man to the product of his brains. Contrast this principle with their practice. One passage in the final paragraph of their last letter is extremely interesting as a product of the potent and original consciences which these gentlemen seem to have brought into their new partnership of that very old business—literary piracy. "We," they say, "could as illy afford to procure the original (of these adaptations) surreptitiously as we can to have ourselves misrepresented."

Now, I have not only furnished to the Chicago courts affidavits from three responsible Berlin booksellers and publishers, also one from Mr. Schonthau's own publisher and agent, to the effect that his last play, Rabe der Sabinerenen has not been printed for general sale and circulation, and is strictly held on sale to managers and their agents "as manuscript only;" but I have also an affidavit from the Schonthau Brothers themselves, sworn to before the U. S. Consul in Berlin, to the effect that they have never authorized any one or sold the rights to any one to print their play or sell it over the counter, and that their intention was to print it only for the benefit of managers and others buying the rights of production at "stated royalties."

This, then, is the intention of the authors. And it is the "intention" by which every man is judged in law and out of law. The Mr. Isenstein from whom Peattie and his partner obtained their copy of Schonthau's play is the German manager of Chicago. He received his copy as he has, for many years, received a copy of every play written in Germany "as a sample," to read. If he has liked it and accepted it and produced it, he has paid a royalty for it or he is expected to pay for it. He could not have got his copy of Rabe der Sabinerenen under any other circumstances—unless he ordered it from the dramatic thieves' agency in Vienna, which has long been supplying dishonest managers and others with stray copies of successful works which they obtain from dishonest prompters. There are, unfortunately, dishonest prompters in German theatres as there are in American theatres. So Mr. Peattie and his partner did not buy their copy. They could not have bought it. And they attempt to blind the Court here with affidavits as to the possession by the Chicago Library of other plays which contain this "Manuscript" imprint on them. It is a known fact that these "Manuscript' plays are not held as manuscript forever. In the course of two or three years, in some cases earlier, they all go into the book trade in Germany and are sold over the counter. But the distinction in Germany is most precise between a book "als manuscript gerdreht" and one on sale in the book trade "over the counter." Neither the Chicago Library nor any other library can buy a play which is still held "as manuscript." They must, therefore, obtain them surreptitiously. But other plays have nothing to do with this play. The case is not yet tried in Chicago; and if it were there are other courts outside of Chicago which will be appealed to if Mr. Peattie attempts any piracy of a play which I have honestly purchased of its auther in "manuscript" form, even if it is "als manuscript gerdreht."

I write thus fully to put managers and others on their guard against being misled through the assurances of Peattie and his partner that anyone can obtain the right to play Raub der Sabinerenen, or any of the plays owned by me, except through me. And why, in the name of all that is fair, just and honorable, do not Mr. Peattie and Mr. Schierbrand translate other plays out of the six hundred which they say they have personally examined in the Chicago Library? Why do they announce and offer for sale as they have done—to be proven by letters of theirs in my possession—only versions of pieces which I have bought and produced with success? Why do they insist upon riding to piratical fame on my back? I'm sure they can "as illy afford" to do that as to borrow their plays from a manager who has no right to lend, or to translate pieces which belong to another, and to which they can show no title whatever, either legal moral or manly.

Very truly

AUGUSTIN DALY

The Giddy Gusher.

There is no sort of doubt existing in that thinking-machine of mine that Heaven and Destiny intended we should scratch round like so many hens and get our living off and out of the earth. It's fun from first to last, from sowing to harvest. Having lately become a farmer, I speak by the schedule on which true happiness is run to the best of my information and belief. It was quite the fashion a few years ago to ridicule Horace Greeley as an agriculturist, and some of the papers are at present knocking out a good deal of fun from the exploits of Hayes as a poulterer. Make no mistake and hope to laugh at your bucolic Gusher. She has been a success from the hour she broke ground in March and began to plant things. She didn't put out egg-plants for Spring chickens, nor plant horse-chestnuts with a wild idea of seeing chestnut horses coming up like cabbages; but she put in a peck of tomato seeds in March and they froze or rotted in the ground and never showed up in May one single seed. But one day travelling through a down-town street she saw tomato-vines a foot high; she bought a load of 'em and gave a man a dollar to climb up to her farm as early as five next morning and in the seclusion of the shrubbery put them out.

* * *

The astonishment of the rest of the country knew no bounds, and a coalition was at once formed between your astute Gusher and this man, who is as near being a tramp as a man who will do a day's work occasionally can be. My ally informs me what seed I shall plant one morning. I do it ostentatiously, and put up little pigmy posts, with cards neatly lettered stuck on top of 'em. These agricultural guide-posts inform you that here lies buried verbenas or petumias or gladiola or tubercse bulbs. My wicked partner never fails me. As soon as it's light enough to read he pulls up a stake; sees that I have put beside it a gladiola bulb; he selects from his assortment one that has made its way in the world, and has a green flag ten inches long flying. This he plants, replaces the tag beside the flourishing plant, and goes on this way with all the rest. The natives gather 'round and tell about backward Springs and miracles in horticulture. Ask me if I put anything into the ground except the old case-knife and the seeds they see me sow; ask me if I have always been considered to be like other folks, and if I am gifted in any other way beside making things grow.

* * *

In this way I have greatly astonished my innocent neighbors, and now I've begun on the rest of the inhabitants. I find a hen's capacity for amazement is very great. My ally, who now works round on the place, said one day: "Some o' them hens wants to set."

I sent him off for new-laid eggs, and in twenty-four hours I had several hens on as many nests, and just as many eggs under 'em as I could tuck away out of sight. The tramp advised me to buy eggs by the barrel and set the hen on the bunghole. This may have been sarcasm, but when an old speckled girl named Hannah came off with twenty-three chickens no one knew that I had stolen ten from Mrs. Phœbe and Aunty Brown, two noble old hens in the barn that belong to the landlord, who is round bemoaning to this day that Aunty should have only only one chick and Miss Phœbe four. Hannah's chickens were about fifteen minutes old when I brought a hatful from the barn and let 'em loose beside her in her little coop. I threw her in a handful of eggshells to account for the large family, and she never weakened.

* * *

Now, then, a Shanghai named Miranda had been setting on thirteen eggs for fourteen days when a little gray hen of mine evinced an intention to make a nest. I had made omelettes of her incipient family and felt called on to see her through. I took a cigar-box full of eggs to the barn, and after a vigorous protest on the part of Miranda, got her off the nest long enough to take her thirteen warm eggs and substitute thirteen fresh ones. These we put in the gray hen's coop and let nature take its course. In less than a week my little gray mother-hen came off with a dozen chickens, and I tell you a more excited bird I never saw. She walked into the bar and sat on the back of a chair ten minutes examining the almanac. She knows she wasn't on that family as long as she ought to have been, and she gathers 'em under her now and tries to set it out. But then I know several mothers whose broods have grown up, and some of 'em are twenty years of age, and the old girls sit on the family to this day.

* * *

But the gray hen is the wonder of the poultry. She took her chickens and paraded in front of Miranda, who was peacefully setting on my dozen store eggs, and the mother instinct is strong. She looked at my little stump-tailed pullet and the twelve stalwart, long-legged Shanghai chickens that stalked beside her, and she routed the whole party.

* * *

It's often thought that the world treated people very much as they deserved, and the better a person deserved the better the world treated 'em. It's precisely the same way with hens. A muddy-colored little chicken got its leg hurt and went lame, and the whole fleet of hens bore down on her and pecked and maltreated her. The poor thing led a horrible life till I caught her and painted her head with gold paint and made eyes like peacock's with iridescent paint all down her sides and gilded her legs, and when she was quite dry I let her loose among her former persecutors. The effect was stunning. That hen walked into the sun and she was something dazzling. The unpainted hens were dazed with admiration. She has received the unremitting attentions ever since of the four roosters belonging to my farm. Duels are daily fought on her account and my premises. What will happen when the gilding soaks off I can't say; but at present she is the bossess and queen of the coop.

* * *

Yes, the affairs of a poultry-yard are very much like the affairs of human beings, and the affairs of a little settlement are conducted in the same selfish, sacrificing way as the affairs of a nation.

One of the loveliest places to be found is up here, where I have pitched my tent and am running the miracle farm. It's just near enough to the city to allow of my getting all I want of it. I can see a new play and leave a theatre at eleven o'clock, and in fifteen minutes from Forty-second Street Depot stand on the farm, with the odors of the green-growing things flooding the air around me; the nice, quiet, country stars blinking over me and the great solemn arches of the High Bridge sweeping off into darkness, and the pleasant little Harlem River rippling beneath them. The night cry of a bird in the maple tree and the cheerful swearing of a brakeman making up a freight train on the Hudson River road mixes delightfully together, and I am glad to be alive.

* * *

I was saying a while before that the affairs of a little place were conducted with just as much pompousness and just as little regard for individual feeling as the affairs of a great nation. We have got two little depots, each as big as my consternation hen-coop. There's a little forty-foot street called Depot Place, and Depot Place ends with a dock at which the Harlem boats used to land. First comes the dock, a lot of rails, then the depot of the Hudson River road and then a few rails, then the depot of the Northern Railroad and a few more rails.

Up the railroad about half a mile a German named Kyle has a large beer-garden, and Mr. Kyle on his property has built a dock. Thousands of people visit this garden by boat, landing at Kyle's dock instead of at the proper place beyond the Hudson and Northern railroads. At that spot all trains slow up, even those that don't make a stopping. Of course, those that land passengers there go at a low rate of speed. The Hudson River folks are desirous that the dock at their depot should be used, but the Northern Railroad runs a shuttle-train back and forth between the Elevated station at One-hundred-and-Fifty-fifth street and High Bridge, and they are mortally afraid lest a few passengers carried down Depot Place for their road, seeing a boat about to leave at the dock just across the rails, should prefer to go home by water and the Northern Railroad Company be defrauded of the five cents they ask to reach One-hundred-and-Fifty-fifth street.

* * *

In consequence, with the hundreds of trains that daily go over these roads, flying at full speed, all visitors to High Bridge by boat have to land and leave at Kyle's Dock, and they have killed several men the past month. Superintendent Bissell, of the Hudson River road, does all in his power. Trains go shrieking and pulling bells until they are miles away in the country. Capt. Conlin stations his policemen each side the death-dealing area of ground on which the rails of both roads are laid. But it avails nothing. Excursionists get on the tracks to reach the boat or enter the garden, and if they get out of the way of the up accommodation they are under the wheels of the down express. And all because the Northern Railroad has two years more lease of the end of Depot Place and refuse to open it as a thoroughfare to the proper legitimate and safety-provided dock.

* * *

High Bridge is a great resort for newly-arrived strangers. English tourists, Germans and foreigners of all kinds stray up to the Bridge. The police shout to these innocents as they wander on the tracks. They don't understand the warning, and it's quite a spectacle to see the blue coated fraternity dashing about, hauling them off the rails. This has been going on all Summer, and as the season advances greater numbers are constantly coming. The High Bridge native takes little interest in the ultimate fate of the stranger within its gates, but when the cars begin to gobble the residents they wake up a little. A good, inoffensive old fellow was the last victim. He had been a faithful servant for Angus Mackintosh, the Scotch heavy-weight of High Bridge, for many, many years, and he was down Monday morning dragging some hay over Danger Pass. The express train struck him, and John was put together on a stretcher, as much as could be found of him, and the Hudson River Railroad Company paid for a good funeral. Mr. Mackintosh and his neighbors have got thoroughly roused over this last accident, and something may be brought to bear on Superintendent Gannon, of the Northern road, to move him. For it's almost as good as a daily murder for the next three months to deny the right of way to the Depot Place Dock, and force the boats to land their passengers at the railway.

THE GIDDY GUSHER.

Effie Ellsler's Tour.

Marc Klaw, who arrived here Monday, expresses satisfaction at the result of Miss Ellsler's tour in The Old Kentucky Home, and is exultant at having declared a profit and paid all preparatory expenses out of the receipts of a five weeks' trial trip.

"These five weeks," said Mr. Klaw to a MIRROR reporter yesterday, "were undertaken to test the drawing power and discover the defects of the play, in order to put it on the road next season with the fullest possible advantages. The play was everywhere acknowledged to be written with delicate and sincere art and clever delineation of character. But Mr. Price, the author, Miss Ellsler and I agreed soon after its production that for general purposes it would be better to strengthen certain situations and climaxes. For this purpose Mr. Price has the play in hand again. He has submitted the draft of an entirely new third act which adds a surprising dramatic vigor to the play. The piece in its present shape needs but little to become a permanent and valuable addition to the current repertory of the day, and the submitted changes give me renewed and absolute confidence in it. I think in the new act prepared by Mr. Price, Miss Ellsler will reach a point of pathos quite equal to the strongest bits in Hazel Kirke."

"How did the daily press receive it?" asked the reporter.

"The critical discussion of the play was animated as to its merits and defects, often warmly commendatory, and entirely answered the purpose of the tour. I was delighted with Miss Ellsler's universal popularity. Her previous good work is all counting for her. Her matinees, too, have strikingly demonstrated that she is a great favorite with women—that class of theatre-goers that establishes and sustains theatrical popularity."

"Where do you open your next season?"

"I have not yet decided. I have delayed because I intended opening here if favorable opportunity offered; but I will not come to New York until ready to enter upon an extended metropolitan season. I do not see the efficacy of one or two weeks' engagement in a great populous centre like New York. Miss Ellsler will make a tour of the whole country next season surrounded by the very best obtainable people."

Mr. Klaw leaves to-day for his home in Louisville, where he will spend his vacation weeks. He spoke in highly commendatory terms of Ben Teale, who stage-managed The Old Kentucky Home.

Lizzie Evans' Long Season.

On Saturday night Lizzie Evans closed her season, and the company returned to town on Monday morning. Speaking of the tour, Manager Stevens said:

"The young star has a fine record this season. We opened at Providence, R. I., on July 28, and have played without a break for forty-five weeks with Fogg's Ferry, Dewdrop and Maud Muller as a repertoire. We played three engagements in St. Louis, two in Chicago and two in Louisville—all of them being successful. We were also lucky in New Orleans. We travelled as far West as Kansas City, covering much new ground. Our time next season is in the best stands and upon excellent terms."

"When do you open next season?"

"At Lexington, Ky., on August 22. Con. T. Murphy has written a new play, called Florette, after the style of Fanchon, and we place great hopes in it. Miss Evans is in excellent health."

A Disappointed Dog.

Just before the first production of Skipped by the Light of the Moon, John Gourlay brought over to this country a big St. Bernard dog, which, on the success of the piece, was christened "Skipped." In one of the scenes a dog's furious bark is heard—an artificial bark, supplied by an actor of good mimetic and lung power. "Skipped" was a nightly visitor behind the scenes, and gradually came to assist the man who barked. Then the man's voice began to fail him and his "understudy" was given the whole job. He was most faithful to his duties, and became a great favorite with the company. He would lie down in the wings and quietly wait for his cue, and was never known to miss it. At the proper moment his bark would split upon the air, and when it ceased he would wag his tail in appreciation of such caresses and congratulations as might be offered him.

But a change came over "Skipped." From an obedient and peaceable dog, he began to be sullen and snappish. The stage hands refused to do their work while he was around. The actors feared him, and were beset with a dread of hydrophobia. A council of the two Gourlays and the two Harrisons was held, and it was decided by a majority of two that "Skipped" had a well-developed case of *Gunns*, vulgarly called big-head. The lonely majority stoutly held to the opinion that the dog was jealous of Ed. Morris' Irish dialect. At all events it was unanimously decided to take him out of the cast. So the human bark replaced that of the brute.

"Skipped" keenly felt the sudden check put to his short but brilliant stage career, and to this day will not be consoled. His appetite is gone, his form is gaunt, and his eyes have a saddened look. In other words, "Skipped" has fallen into a decline. His owner will send him back to England, where it is hoped that a change of scene will restore him to his former good health and spirits.

"Raised 'Is Hexpectations."

When Polly was first produced, in London, it was proposed to have the 'Oss Guards appear mounted on real live chargers. Polly was to make her entrance through the archway in the first act with great pomp and ceremony, and a steed was obtained from Sanger's Circus. But when the child of the military came to mount, it was found that the archway was too low. On seeing this, the groom who had brought the horse to the theatre became very much excited.

"Oh, please, mum, do go hon—*do* go hon—go hon even hif you 'ave to lead 'im!" he pleaded.

The fair Polly was puzzled at the man's agitation, and asked him why he was so anxious to have the horse go on.

"You see, mum," he replied, "this 'oss is a circus 'oss—a reg'lar performer. 'E knows what 'e's 'ere for as well as anybody, an' 'e knows 'e'll make a 'it. If 'e don't go hon, 'e'll begin to smash things, an' h'I'll never be hable to get 'im 'ome. 'E's a werry sensitive 'oss, mum, an' you've raised 'is hexpectations!"

The horse, which was becoming restless, was led on, to the great delight of the groom, and made a hit.

London Wants Adonis.

A very flattering offer has just been made to Henry E. Dixey. His fame has travelled to London, and his imitation of Henry Irving has excited curiosity in the minds of the London press, profession and public to see the burlesque Adonis. A few days ago Manager Colville received a letter from Alexander Henderson asking him to arrange, if possible, for a visit, professionally, of Henry E. Dixey and his company to England, where it was thought he could play for a season to profitable business. Mr. Colville thought that the attraction was good for fully another season here, and when he approached Dixey's manager, the latter expressed his unwillingness to let the young comedian go.

Circumstances have occurred during the past few days which may determine the occupation of the Bijou by Dixey for all of next season. He does not desire to play in England until he has travelled the country and studied the people. He says he will wait until he can go there with a repertoire of legitimate comedy. If Adonis should be taken there it is probable that it will be under Frank Sanger's management.

Humbug, Cheek, Etc.

Roland Reed was looking over his date-book yesterday, when a MIRROR reporter buttonholed him for a chat.

"Next year," said he, "I shall fill more time, and am already booked into the middle of February. We open at St. Paul on Sept. 3. The State Fair will be held at that time, and as I am fairly well liked there, of course I look for good business. How about my plays? Well, you know what Cheek is. It has always drawn well; but I hanker after a repertoire. Now, I think Humbug is an excellent comedy. Not only is it funny, but it has a good dramatic construction. I am very well versed in the literature of the German stage, having made it a study, and although it is very similar in style to The Two Cousins, I can see nothing but originality in it. Yet it is certainly of the the German order. I have had many good offers to produce it in New York, but I will not do so until I can present it under favorable auspices. It would, I feel convinced, run for months. If I have to rent a theatre myself I will do it next season some time. I have another play, by E. E. Kidder, called One of the Boys. It is very funny, and the part I have selected is a great character. I intend to make it an eccentric middle-aged man. It will also see the light next season. My company will be the same practically as last season. I have engaged Mrs. Cooke, an English lady, to succeed Alice Hastings, and I think she will prove clever in the parts played by the latter."

Frank Murtha's New Venture.

Yesterday the familiar face of Frank Murtha beamed upon the Square, from which he has been absent many months.

"Yes," said he, "I have made money at the Rotunda on Fifty-ninth street, and have come to the conclusion that my original idea of establishing a permanent circus, or rather a 'horsemanship,' as they call it in England, is the best use to which I can put the building. I have accordingly made arrangements with a well-known circus proprietor to open [illegible] the Fall and play the year round. I will [illegible] the premises, and in such a fashionable [illegible] well to-do neighborhood I fancy the [illegible] will pay. The building will accommodate 4,000 people. There is a large [illegible] twenty feet deep, which is admirably adapted for stabling."

Professional Doings.

—The market is full of "offers;" but where are the takers?

—Frank Goodwin has secured a new play for Clara Morris.

—Joseph Brooks is at the Gedney House attending to his enterprises for next season.

—H. A. D'Arcy has been engaged by Harry Greenwall to attend to his business during the Summer.

—Alfred Follin had an offer to remain with Joseph Murphy, but declined it because he had something better in view.

—Willis Ross has now sixty-four opera houses and theatres under his control, and for which he is booking time.

—Manager P. R. Carll, of New Haven, is in the city. He has booked a number of the leading attractions for his theatre.

—Augustin Neuville, treasurer of the Lee Avenue Academy of Music, Brooklyn, takes a benefit there this (Thursday) evening.

—Odell Williams, with the Chanfrans for two seasons, has declined an offer of another. He goes to Atlantic City for the Summer.

—Joseph Frank and H. E. Wessler are both in town arranging plans for the Gardiner enterprises next season. They are inseparables.

—Dora Wiley and Richard Golden are resting this week. They reopen their season on Monday at Troy, where they play for two weeks.

—Edwin Cleary has made arrangements for the simultaneous production of his new play in London and New York, to secure the copyright.

—C. W. Coote has had an offer for his comedy, but he is desirous of keeping it until next season, when he will endeavor to produce it in the city.

—After five years' service with the Madison Square management, George A. Hillebrandt has resigned. He will attend to Lotta's alda company all Summer.

—Miss Coghlan, in view of her recent state of mind concerning her starring tour, would do well to make She Would and She Won her *piece de resistance* next season.

—When Bartley Campbell went away to England he left a manager in charge of his affairs. The latter was superseded by another, and now he is not represented at all.

—Charles Kompe has opened a bureau for theatrical advertising. He was formerly of the Fifth Avenue, Bijou, Grand Opera House, Comedy and Cosmopolitan theatres.

—It is probable that Lotos Tilley, another English comedy, which has had considerable success in London, will be produced at the Madison Square after the run of In Chancery.

—Wesley Sisson denies the reports that he has had any differences with the Frohmans. He has opened offices at 48 West Twenty-third street, where Frank Goodwin and other managers have taken up their quarters.

—Ben Magnley is arranging with a play manager for the production of his play, Under Innisfail, in which he has great faith. He will not agree to its presentation, however, until he can secure a good theatre, good time and good people.

—Mrs. E. L. Fernandez informs THE MIRROR that little Jack Oakley, who has been on the stage for several years, accidentally fell and broke his leg a few days ago. The little fellow is in need of assistance. The Actors' Fund will be appealed to.

—Manager Charles O. White, of Detroit, will be in town next week. As was announced in last week's MIRROR, he has secured the Park Opera House at Erie, Pa. His Grand Theatre at Detroit has made a great deal of money this season.

—J. B. Everham has five plays for sale—Madame, in five acts; Lucette; or, A Sister's Love, four acts; Bumps, farcical comedy, three acts; Bacon and Greens, farcical comedy, three acts, arranged for specialties; Antics and Hot Water, two absurdities, one act each, for specialties.

—Frank Sanger has engaged several people for the In his Power company. They will make one of the strongest combinations in existence. Besides Louis Aldrich there are Edward J. Buckley, Joseph Whiting, Sidney Drew, Lon Willard, Dora Goldthwaite and Nellie Whiting.

—Len Grover says that he made no extensive pretensions concerning his season at the Brooklyn Theatre. He tried My Son-in-Law fairly, found it was a good piece for the road and kept it on as long as he could pay expenses. Through a misunderstanding no help was received by him in the reducing of rental from C. H. McConnell, hence the closing on Monday.

—The well-known artist, William R. Hoctor, has received the contract to decorate the mammoth theatre in Philadelphia which takes in the site of the old Egyptian Hall. Mr. Hoctor has done some very handsome and imposing work in this city, having decorated Niblo's Garden, the Grand Opera House, the dining-room in the A. T. Stewart mansion, the late Theatre Comique and many other places, public and private, that are known to fame.

—The wardrobe, scenery, etc., of the Excelsior Folly company are to be designed by Baron De Grimm of the *Evening Telegram*. Extravaganzas will be produced under the personal supervision and direction of Harry Brown, while George W. June will look after the business affairs. Joseph Harris, principal pedro last season with Fantasma, will be among the company engaged for the organization.

—A well known manager said yesterday: "I have trodden the Square for many seasons and know it well, and although the past has been the worst in my experience, I notice that actors are much better dressed and far more dignified in their demeanor than formerly. There is none of the old rough play and more thrift. Still, I find that actors are yet holding out for high salaries, and managers, *per contra*, for a reduction. Again, how few local managers from out-of-town are around. The booking seems to be transferred almost entirely to the new class of agents that has lately sprung up."

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

been as profitable as that preceding, owing probably to the general depression in business, political campaign and the roller-rink craze. Taken all in all it has been a successful season and leaves the management a fair profit after paying all expenses. Among the list of attractions can be named Early in the Morning, Burr Oaks, White Slave, Two Johns, Joe Murphy, Nobody's Claim, Creole, Bandit King, Mountain Pink, Thomas Keene, Rhea, Bunch of Keys, Karl Grau's Opera co., Storm-Beaten, Muggs' Landing, Madison Square cos., W. J. Scanlan, Frank Mayo, Cora Van Tassel, Equine Paradox, George C. Miln, An Adamless Eden and several others. It is the intention of Manager Schaefer to provide our amusement loving citizens with attractions of a high order at ten, twenty and thirty cents admission for the Summer season, which opens the week of 8th with the St. Quinten Opera co.

SPRINGFIELD.

Black's Opera House (Samuel Waldman, manager): Amidst the duties of Decoration Day I neglected to mention that the California Speicalty co. appeared before a full house, 26th ult., but failed to please. The engagement was for the entertainment of visiting Knights of Pythias, who were present in large numbers. Mr. Waldman secured Lizzie Evans for 3d, when the Ohio undertakers were in session here. It doubtless relieved the monotony of their grave deliberations, but still is not commendable. Miss Evans is blithe, but Dew Drop is not a taking play. Professor Bartholomew's Equine Paradox week of 15th. During Republican State Convention, 10th and 11th, The Naiad Queen will be rendered as a benefit to its energetic proprietor, A. P. McKnight.

OREGON.

PORTLAND.

Casino Opera House (A. S. Gross, manager): Louise Lester as Bettina in The Mascotte was received with marked favor May 25. Her introduced song, Stella, by Fauvre, was superbly rendered. Louise Edgar was by far the best Fiametta ever seen or heard in this city. She sang and acted the part in a splendid manner. Her success is most gratifying to her large circle of friends. Edwin Stevens never appeared to better advantage than as Lorenzo. The part seemed to suit him exactly, and his make-up and acting were most excellent. Harry Gates sang fairly well, but acted poorly, as Pippo. Frank Valerga did well as Frederic, and the same may be said of Frank Blair as Rocco. In the small part of Paolo, Marie Stanley proved herself possessed of a beautiful soprano voice of considerable compass. The choruses were excellent and the costumes handsome. Business handsome.

New Market Theatre (J. P. Howe manager): Frederick Warde returned May 28 and played three nights to crowded houses.

PENNSYLVANIA.

PITTSBURG.

Exposition Park Theatre (John A. Ellsler, manager): The first week of a Summer opera venture—taking into consideration the chill atmosphere and rainy weather—was a success. The theatre was well filled nightly by the better class of our people, and the Wilbur Opera co. sang Giroflé-Girofla in a very satisfactory manner. The Mascotte will be put on this week.

Opera House (John A. Ellsler, manager): James H. Keane played Rip Van Winkle during the early part of last week, and Mrs. Partington, another version of Peck's Bad Boy, was put on during the latter part. Business fair. The Ramblers, 8th. Harry Ellsler and his popular assistant, Charley Seanor, will have a joint benefit, 12th. There will doubtless be a very large audience present, as both gentlemen have hosts of friends in the city.

Library Hall (Frederick A. Parke, manager): Closed last week. Ashbach and Alexander's Dutch Pinafore co., 8th.

Harris' Museum (P. Harris, manager): Little Muffets, with Jennie Calef as the stellar attraction, was given at this house last week to large and apparently well-pleased audiences. Morton and Bell's Strategists, 8th.

Items: Susie Kirwin, of the Wilbur co., who has been working steadily for the last two years, left for the East 2d, where she will rest and enjoy herself. Her place is being filled by Lucille Meredith. Miss Kirwin will return to take part in The Little Duke, which will likely be put on next week.—The Duncan Sisters were in town last week.—Miss Meredith, who is singing leading roles with the Wilbur co. during Miss Kirwin's absence, was to have been the prima donna at Silver Lake had the scheme to give Summer opera at that place been consummated.—Manager Williams, of the Academy, will leave for New York 8th, to arrange for the building of his new theatre in this city. In regard to the matter he says: "My visit is for the purpose of seeing all the improvements they have in the theatres, as I am determined that my new theatre shall be second to none, and wherever I see anything that I like or that I think would benefit my patrons, you can rest assured I will have it. One thing you can say, I will have a cooling apparatus, so that during the heated term I can make the temperature of the theatre fifteen degrees lower than the outside atmosphere. This is a new process. The cooler atmosphere circulates from the top of the building and is drawn off by an exhaust along the bottom, which takes all the tepid and foul air out of the building. No chemicals or anything of that sort is used to obtain the desired effect, but the air is cooled by hydraulic pressure. The cool air is wafted into a large room and then received evenly through tubes which distribute it over the house. One reason for this is that I propose to keep the theatre open the year round."—Sid Ellis has gone to New York.—Treasurer Sheldon, of Library Hall, will shortly leave for Denver, Col.—William Chalet, late manager of Harris' Museum, has gone West.—Charley Seanor, of the Opera House, will shortly leave for Hot Springs.—W. H. Gardner, ahead of the Barnum show, is in town.—John A. Forepaugh, of circus fame, was in town 6th.—William Henry Rice, of this city, has signed with Slavin, McNish and Johnson for next season.—Saturday evening, 13th, Harris' Museum will present a suit of clothes to the boy in the gallery who has behaved in the most gentlemanly manner during the week.—George O. Starr, Harris' general manager, will be in town early next week.—Mrs. Ed. Chapman (Annie Summerville), of the Wilbur co., has gone East for a short recreation.—Summer-night's concerts will shortly be inaugurated at many of our parks.—Jean Wallace has returned from Atlantic City.

READING.

Grand Opera House (George M. Miller, manager): Lilie Hinton to good houses, 4th, 5th and 6th. Miss Hinton was received with much favor and liberally applauded. She will appear this week on 8th, 9th and 10th in Meg's Diversion, Kathleen Mavourneen and Little Barefoot.

CORRY.

McCafferty's Life on the Plains showed to an immense crowd 2d.

MEADVILLE.

Library Hall (Fred. G. Andrews, manager): New York Standard Dramatic co. played all week to ten and twenty cents. Business moderate. Next attraction, St. Quinten Comic Opera co., for one week's engagement, opening 15th.

BUTLER.

Butler Opera House (I. J. McCandless, manager): Arthur Love appeared in his play entitled Uncle Dan'l Perkins, 2d, to a $115 house. Although somewhat of a variety character, the piece seemed to give general satisfaction, judging from the hearty applause throughout. Prices twenty-five, thirty-five and fifty cents. People's Opera co., 17th, 18th, 19th and 20th.

Items: Arthur Love originally came from Saxonburgh, a small town about five miles from Butler, consequently he found many friends during his stay here.—The Standard Opera co. will play at panic prices.—Love's Uncle Dan'l played in Saxonburgh to 300 people May 30.—O. S. Cary, ahead of Hurlburt and Hunting's Circus, booked for 11th, was in town last week. He reports very bad weather so far.—The principal feature of Arthur Love's show was the singing of the five-year-old child, Little Mina.

RHODE ISLAND.

PROVIDENCE.

Sans Souci Garden (W. E. White, manager): Last week the Boston Theatre co. in The Silver King played to first-class business, and gave as good a rendition of the piece as has been seen here. This week will be seen Peck's Bad Boy by the Atkinson co.

Comique: Alice Oates Burlesque co. for the week in connection with the Martens Family, Maggie Cline, Leslie Brothers, Alice Townsend, James M. Tierney, F. G. Ducrow and Morton Emerson.

Items: It is estimated that Barnum took from our city about $10,000.—John E. Owens is in town.—Low's Grand Opera House is to be redecorated and have new scenery put in during the Summer.

SOUTH CAROLINA.

CHARLESTON.

Professor Frank Elmore, late of the Conservatory of Music, gave a farewell benefit concert at the Casino, Sullivan's Island, 6th, to a large and appreciative audience. R. McDaniels, cornetist, and H. Dufresne, Xylophonist, of Hall's Boston Band. Miss Schulz and Frank Elmore received recalls. A grand sacred concert was given at the Casino, 7th.

A series of Summer-night concerts will be given every Thursday evening at German Artillery Hall by Metz's Band, beginning, 11th. The price of admission will be low and refreshments will be served. This is a new departure for Charleston, and will be somewhat on the style, though less pretentious, of your Casino roof-garden concerts.

Professor Elmore has made many warm friends during his short stay in Charleston. He leaves for Baltimore.

Helen Morris Lewis, late of the Rose Eytinge co., is spending the Summer vacation at her home, Walterboro, S. C.

VERMONT.

BELLOWS FALLS.

Union Hall (Edward D. Murphy, local manager): Margaret Mather appeared 3d in The Honeymoon, under the local management of E. D. Murphy, to a very good house, considering the season. This is the second time Miss Mather has come here, and all who attended pronounced themselves highly pleased with her acting. She was well supported by Levick and Paulding. The co. closed their regular season at Athol on Saturday night, having played forty consecutive weeks to business resulting in about forty per cent. excess over any season since Miss Mather's debut in Chicago. Owing to the earnest demand from many places in New England where it has been impossible for Miss Mather to appear, and the probability of an extended New York run next season, Mr. Hill has decided to play a short Summer season through the northern and western part of New Hampshire. Your correspondent and THE MIRROR are indebted to Mr. Hill and Mr. Haynes for courtesies kindly extended.

Items: Local Manager E. D. Murphy closed his dramatic season here 3d. He intends to open his next season in September with Hoyt's Rag Baby. It may be of interest to state that the plot of this play was laid in this village and Chastown, N. H., eight miles above here, the latter place being Mr. Hoyt's native town, and where he is at present at work revising some of his plays.—George M. Clarke, of minstrel fame, and founder of Whitmore and Clarke's Minstrels, died this morning (6th) at his home in Fetchville, Vt., of rheumatic fever. Mr. Clarke had been in the show business for more than a quarter of a century, and has figured prominently in his day as a circus clown, having served for Barnum, Bailey, Howe and others. He had a very good voice, which was his main ability in his profession.—Miss Mather and Mr. Hill drove down to Brattleboro from here, the co. taking the morning train.

VIRGINIA.

RICHMOND.

Theatre (Madame W. T. Powell, manageress): The Dora Wiley Opera co. closed a two weeks' fairly successful engagement on the 6th, with a complimentary benefit tendered Richard Golden, the leading comedian, which was attended by a large audience. William R. Ogden, 18th, 19th, 20th, in Enoch Arden, supported by Mamie Floyd and a selected co. This will close the Summer season.

Item: The Mozart Academy of Music is very slowly progressing. Its completion is a question of more time than at first anticipated.

WISCONSIN.

MILWAUKEE.

Grand Opera House (R. L. Marsh, manager): Tony Pastor's Consolidation gave three performances May 30 and 31 to crowded houses. The co. is the best Tony has had in some years, and includes E. H. Talbot, in an act copied after McNish's Silence and Fun, in which he fully equals, if not excels, the latter; P. S. Shortis, in musical act; Katsnoshin, the juggler; Tony himself; Mr. and Mrs. Watson; the Kernells, Harry and John; Hilda Thomas, in ballads, and the American Four, in a negro act. They were all the best in their line in the business, and fully deserved the applause they received. The house has been closed this week, making ready for the opening of the Thompson Opera co. on the 7th. New scenery is being painted by Joseph Hart, revolving fans put in, plants and flowers added, and everything done to make the opening a decided success.

Academy of Music (Jacob Litt, manager): Amaryllis, an operetta by H. B. Smith and H. H. Thiele, was produced by the Arlington Quartette assisted by Mrs. Florence Forbes and other local amateur talent, May 29 and 30. Wallie Heiber, as Dorothy, and Sam Skeltor, acquitted themselves with success, but the rest were about the same as all amateurs. Haverly's Minstrels, 6th and 7th, closed the season at this theatre. It is said that the opening next season will be a startler.

Schlitz Park (Jacob Litt, manager): The Summer season opened 1st with Grau's French Opera co. as the attraction, and Boccaccio the opera. In spite of stormy weather, quite a large audience attended the opening performance. It was fully repaid. The chorus was strong and effective, and the principals, Lefort, Nordall, Astruc, Lescot, Guy, Lary, Duplan, Gaillard, Mezieres, are all very fine. Unfortunately our French education has been neglected, and we could not enjoy the performance as much as we might have done. Business during the week was very fair considering the weather. John E. Ince, in Pop, 8th, week.

Items: As is usual, the two performances given by Sells Brothers' Circus, May 30 were attended by audiences limited only by the size of the tent. The show was not up to the usual standard of the Sells' being only fair.—The members of the disbanded Leavitt co. are in their second week at Slensby's, doing fair business.—The feature at the Dime Museum last week were the wax work figures of Charlotte Corday, Queen Elizabeth, Mary Stuart, General Grant and many others, all said to be very lifelike.—Ted Marks, in advance of Pop, is in the city.—Annie Sutherland, who has been playing the past two weeks at Slensby's, will join Jules Grau's Opera co. in Minneapolis this week, to sing contralto parts in such operas as The Mascotte, Olivette, etc. Miss Sutherland has a strong, clear voice, which, added to a fine figure and handsome face, will no doubt make her a success.—Hilda Thomas, of the Tony Pastor troupe, was the recipient of an elegant diamond bracelet, the gift of some admiring friend. Miss Thomas is the best singer we have heard upon the variety stage.—Tony Pastor, Harry Sanderson, Joseph Dowling, M. B. Curtis, J. H. Meech, the Buffalo manager, and a number of other professionals instituted a lodge of Elks in Detroit on the 28th ult.—Harry Smart, business manager for the Thompson Opera co., is in receipt of a message from Mr. Thompson stating that the management of the Standard Theatre in St. Louis had presented him with an elegant gold watch, chain and seal.—The indications are that Milwaukee will have a fine new $100,000 German Theatre ready for the opening of the season of 1886.—The building is to be 160x160, built of brick, with stone trimmings, four stories and basement, and a first-class building in every respect.

SHEBOYGAN.

Sheboygan Opera House (J. M. Kohler, manager): Kate Claxton in Two Orphans, May 30, to small but appreciative audience. The prices, seventy-five cents and one dollar, were too much for a good many, after seeing performances for a week at ten and twenty cents. The Hungarian Gypsy Band, which was due here 1st, did not put in an appearance. Rumor had it that owing to poor business the Slayton Lyceum Bureau of Chicago, under whose management the Band travelled, refused to advance any more money, and that the co. had gone to pieces at Ripon, Wis. Waite's Comedy co., week, at ten and twenty cents.

Item: Prof. Julius Hunnemann, who for several seasons has been with minstrel troupes as solo violinist and orchestra leader, is in town.

MADISON.

Turner Hall (Samuel Thuringer, manager): Smith's Swiss Bell-Ringers, in four performances, 1st, 2d and 3d. House crowded at each. Very good entertainment for the price of admission.

Item: Charles Wooisey, a member of the Bell-Ringers, was summoned to the death-bed of his mother 28th ult.

CANADA.

HALIFAX.

Academy of Music (H. B. Clarke, manager): John T. Raymond made a great success here in the respective characters of Major General, Colonel and Major in For Congress, Mulberry Seller, and In Paradise. His Limber made the greatest hit, but the public liked In Paradise better than any of his other pieces, as it gave his support an opportunity to distinguish themselves. In every performance Stella Boniface divided the honors with the star and became quite a favorite. At the opening performance on Monday night the house was crowded, and among the audience were many who had seen Raymond in this city twenty-eight years ago, when he played second comedian to Sothern at the Theatre Royal. Speculation was to have been produced Saturday evening, but was afterwards cancelled.

Footlights: A. H. Canby, business manager for Raymond, made himself quite popular during his brief stay.—Lizzie May Ulmer has cancelled until later in the season, owing to G. T. Ulmer's illness.—W. H. Lytell, with his Montreal co. opens 15th for one week, producing The Galley Slave, Fairfax, My Partner, Youth, Led Astray and Banker's Daughter.—Cyril Searle's comedy co. is booked for week of 22d.—J. S. Murphy comes to the Academy early in October in Shaun Rhue and Kerry Gow.—John Phillips is to manage the Lyceum Theatre during the Summer season, giving variety comb. with a change of bill weekly.—Barnum does not come further East than St. John.

HAMILTON.

Grand Opera House (J. M. Lathrop, manager): The McDowell Comedy co. played its third engagement in this city within the last six weeks. 1st and 2d. The Private Secretary made quite a hit, and was largely attended at each performance. Snowball was presented 2d for benefit of Mr. Lathrop, and considering the warm night and the heavy counter attractions, the large house must have convinced Mr. Lathrop that he had made many friends during his first year among us. Your correspondent takes this means of thanking Mr. Lathrop for his many acts of courtesy during the season. Rhea, 12th.

OTTAWA.

Grand Opera House (John Ferguson, manager): Zozo, the Magic Queen, 1st to 4th—a very successful engagement. The scenery was fine and cleverly managed by John McDermott, who evidently knows his business to a nicety. George H. Adams sustained his world-wide reputation, not only as a clown but as a comedian. His local hits were much appreciated. Howard James, Jr. (comedy old man), is a painstaking little actor, and makes up well. Harry Barrymore handled the difficult part of Lorenzo very well. Miss Hanlon's rendition of "The Last Rose of Summer" made quite a hit. Marie Dantes as Dahlia made a good impression. Her face and figure are faultless. Iola Pomeroy's impersonation of Hollyhock created much merriment. Palma Schroeder took the part of the Queen the last two evenings of the engagement. Her portrayal of the character was perfect. The acting of Marie La Pelle, who so pleasingly took the part of the Queen the first two nights, could not have been better. Although not cast for the character, she filled the role most acceptably. Miss La Pelle, although but eighteen years of age, and having but seven months' experience in the profession, possesses unusual histrionic ability, and she will no doubt soon place herself in the front ranks. C. R. Gardiner is to be congratulated on the success which has attended his enterprise under the management of the courteous and obliging H. E. Wheeler.

Items: The Royal Museum Theatre, which collapsed some three months ago, will be re-opened shortly, but under whose management is not yet decided.—Frank A. Robbins' Circus billed to show here 16th.—Harry Clayton, of the late Tayleure Octoroon co., which stranded here some time ago, is lying seriously ill in the hospital here. His many friends will regret to hear that his recovery is despaired of.

LONDON.

Grand Opera House (J. H. Davidson, manager): The McDowell co. played The Private Secretary and The Shaughraun on the 3d and 4th to fair business. Well-pleased audiences. Both plays were well rendered. The McDowell co. is to play for a week during our Provincial Exposition.

MONTREAL.

Academy of Music (Henry Thomas, manager): Cyril Searle Comedy co. in Twice Wooed; or, The Wall Street Guardian, played to slim houses week of 1st. Play and co. below the average. Grau French Opera co. 10th

Crystal Palace Opera House: Carleton Opera co. sang La Fille du Tambour-Major week of 1st. The opera was presented in grand style. No better co. has been heard here in years. Business excellent. Janet Edmondson and co. 8th, in A Very Odd Trick.

Royal Museum: Hoop of Gold drew large houses all week. The co., with an exception or two, is a strong one. J. H. Gilmour 8th in My Partner.

Opera House: The Lytell co. played Banker's Daughter week of 1st. Flora Abell made a fair Lilian. Silver King, 8th.

Accident: Messrs. Morris and Harkins, the leading men of the Lytell co., were thrown from a carriage one day last week. The former was badly shaken up.

TORONTO.

Grand Opera House (O. B. Sheppard, manager): The house was occupied 5th by Mrs. Charles Watson in readings in aid of the Volunteer Relief Fund. The audience was not large. Mrs. Watson's selections were attractive, and her reading elicited frequent applause. A matinée was given 6th.

Excursion: The ushers, doorkeepers and stage hands of the Grand Opera House had a moonlight excursion 6th, *per* steamer *Southern Belle* Owing to the weather being rather cool, the party was not large; but a very enjoyable time was put in by those who went. The Grand Opera House orchestra supplied the music.

Arena: John B. Doris' Circus will make a tour of Ontario shortly.

DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

DRAMATIC COMPANIES.

Ada Gray: N. Y. City, 8, week.
A Mountain Pink Co. (Laura Dainty): Hailey, Idaho, 12, 13; Boise City, 15, 16; Caldwell, 17; Baker City, Ore., 18; Le Grande, 19; Pendleton, 20; Portland, 22, week; Salem, July 4.
Aimee: Woodland, Cal., 11; Sacramento, 12, 13; Virginia City, Nev., 15; Carson, 17: Salt Lake, Utah, 18, 19, 20; Denver, 22, week.
Atkinson's Peck's Bad Boy Co. Providence, 8, week.
Augustin Daly's Co.: Chicago, June 1, five weeks; San Francisco, July 13, four weeks.
Aiken-Rogers Co.: Oskaloosa, Ia., 15, week.
Barry and Fay: San Francisco, 8, two weeks.
Berger's Galley Slave: Rochester, 8, week; Troy, 15, week; Montreal, 22, week.
Boston Theatre Silver King: Worcester, Mass., 8, week.
Bandmann-Beaudet Co.: Cincinnati, June 1, two weeks; Louisville 15, two weeks.
Beadle and Prindle Co.: Stoughton, Wis., 11; Memomonee, 12; Richland Centre, 13, 14; Boscobel, 15; Prairie du Chien, 16; Lansing, Ia., 17; Waukon, 18; Decorah, 19; Cresco, 20, 21; Austin, Minn., 22.
Capital Prize Co. (Sully's): N. Y. City, June 1, three weeks.
Dixey Burlesque Co: N. Y. City—indefinite season.
Denman Thompson: Colorado Springs, Col., 11; Pueblo, 13; Salt Lake, Utah, 15, 16; Ogden, 17; San Francisco, 22, three weeks; Portland, Ore., July 20, week.
Esmeralda Co.: Jersey City, 8, week.
Earle Dramatic Co.: Connersville, Ind., 8, week; Liberty, 15, week; Richmond, 22, week; Eaton, O., 29, week.
Ethel Tucker: Quincy, Ill., 15, week.
Fanny Davenport: San Francisco, June 1, three weeks.
Fred. Warde: Helena, Mont., 9 to 13; Bozeman, 15, 16; Helena, 17; Deer Lodge, 18; Anaconda, 19, 20; Butte City, 22, week; Salt Lake, 29, week; Denver, July 13, week.
Fun on the Bristol: Cleveland, 8, week; Indianapolis, 15, week; Columbus, 22, week.
Floy Crowell: Marlboro, Mass., 8, week.
Frank Mayo: N. Y. City, May 18—indefinite season.
Grace Hawthorne: Kansas City, 12, 13; Atchison, Kas., 15, 16.
Gilday's Collars and Cuffs: Chicago, 15, two weeks; Milwaukee, 29, week.
Harrigan's Co.: Brooklyn, June 1, two weeks.
Hoop of Gold: Montreal, 15, week; Brooklyn, 22, week.
Heege's Bad Boy Co.: Cleveland, 8, week; Philadelphia, 15, week; Newark, 22, week.
Hill's People's Theatre Co.: Newburg, N. Y., 15, two weeks.
Janauschek: Spokane Falls, W. T., 11; Walla Walla, 12, 13; The Dalles, Ore., 15; Portland, 16 to 20.
John A. Stevens: San Francisco, June 8.
John T. Raymond: N. Y. City, 8, two weeks.
Jennie Calef: Indianapolis, 8, week; Cincinnati, 15, week; Dayton, 22, week.
John E. Ince (Pop): Milwaukee, 8, week; Chicago, 15, week; Cleveland, 22, week.
J. B. Polk: Boston, 8, week.
J. K. Emmet: N. Y. City, June 1, two weeks; Jersey City, 15 to 18.
Kate Claxton: N. Y. City, 22.
Kittie Rhoades: Augusta, Ga., 15, week.
Katherine Rogers: Buffalo, 8, week.
Kiralfys' Around the World: N. Y. City, 8, four weeks.
Lottie Church's Co.: Newark, N. J., 8, week; Albany, 15, week; Rochester, 22, week.
Lytton-Stetson Co.: Saugerties, N. Y., 11, 12, 12; Rondout, 15, week.
Little Nugget Co.: Chicago, 8, week.
Lizzie May Ulmer: Halifax, N. S., 8, week.
Lillie Hinton: Norristown, Pa., 11, 12, 13.
Margaret Mather: Rochester, H. H., 11; Great Falls, 12; Dover, 13.
Maubury-Overton Co.: San Francisco, June 1, three weeks.
Mestayer's We, Us & Co.: San Francisco, 22.
Murray and Murphy: Thomaston, Ct., 11; Bridgeport, 12; S. Norwalk, 13; Providence, R. I., 15, week.
Maude Granger: Montreal, 8, week; Rochester, 15, week.
Maude Atkinson: Terre Haute, Ind., 15, week; Springfield, Ill., 22, week.
Mugg's Landing Co.: Pittsfield, Mass., 12.
Mortimer-Weaver Co.: Dubuque, Ia. 8, week; Moline, Ill., 15, week.
Owen Fawcett: Ithaca, Mich., 11; St. Louis, 12, 13; Sheridan, 15; Grand Lidge, 16; Lowell, 17; Ovid, 18; St. Johns, 19, 20.
Only a Farmer's Daughter (Joseph Frank, manager): Galt, Ont., June 22 (open Fall season)
Private Secretary and Professor Co. (W. H. Gillette): Denver, 9 to 13; Colorado Springs, 15, 16; Pueblo, 17; Leadville, 18, 19, 20; Ogden, Utah, 23; Salt Lake, 27 to 29; Virginia City, Nev., 30, July 1; Carson City, 2; Reno, 3, 4; San Francisco, 6, two weeks.
Power of Money Co.: Chicago, June 8, week.
Rhea: Hamilton, Ont., 12; Lockport, N. Y., 13; Canandaigua, 17.
Ranch 10: Brooklyn, E. D., 8, week.
Robert McWade: Detroit, 8, week.
Silver King Co.: Ft. Wayne, Ind., 10, 11; Logansport, 12; Lafayette, 13, 15; Peru, 16; Pullman, 17; Aurora, 18, 19; Danville, 20, 21.
Streets of New York Co: New Haven, 8, week.
Sealed Instructions Co.: Chicago, June 8, three weeks.
Stranglers of Paris: Troy, 8, week; Montreal, 15, week; N. Y. City, 22, week.
Searle Comedy Co: St. John, N. B., 15, week; Halifax, N. S., 29, week.
Standard Dramatic Co.: Newcastle, Pa., 8, week; Corry, 15, week.
Ullie Akerstrom: Holyoke, Mass., 15, week; Springfield, 22, two weeks; Marblehead, July 6, week.
Wallack Co.: Chicago, 15, week.
Weston Brothers: Philadelphia, 8, week.
Waite's Dramatic Co.: Sheboygan, Wis., 8, week.
Zozo: Kingston, Ont., 11, 12, 13; Brooklyn, 22, week.
Zoe Gayton: Lawrence, Kas., 12, 13; Topeka, 15, 16.

OPERA AND CONCERT COMPANIES.

Alice Oates: Albany, 8, week; Rochester, 15, week; Pittsburg, 22, week.
Acme Opera Co: Rockford, Ill., 15, week; Galena, 22, week; Dubuque, Ia., 29, week.
Arion Bell-Ringers: Faribault, Minn., 8 to 12.
Bijou Opera Co.: Millville, N. J., 12.
Bennett-Moulton Opera Co.: Buffalo, N. Y., 8, week; Portland, Me., 12, week.
Corinne Merriemakers: Boston (Museum), June 1, two weeks; Chelsea, 15, week.
Dutch Pinafore Co.: Pittsburg, 8, week; Cincinnati, 15, week.
Eustis' Burlesque Co.: Worcester, Mass., June 22, week.
Fay Templeton Opera Co.: New Orleans, June 1, indefinite season.
Ford's Opera Co.: N. Y. City, May 25, five weeks.
Ford's English Comic Opera Co.: St. Louis, 11, seven weeks.
Grau's Opera Co.: Peoria, Ill., 8, week.
Grau's French Opera Co.: Montreal, 8, three weeks.
Goodrich Opera Co.: Keokuk, Ia., 15, week.
Harris Opera Co.: Buffalo, 22, week.
Holman Opera Co.: Cleveland, 8, three weeks.
Hollywood Opera Co.: Mansfield, 8, week; Fort Wayne, Ind., 22, week.
Janet Edmondson: Montreal, 8, four weeks.
Milan Opera Co.: Cincinnati, June 1, four weeks.
Mexican Typical Orchestra: Columbus, O., 15, week; N. Y. City, 22.
McGibeny Family: Cuyahoga Falls, O., 4; Akron, 12, 13.
Miller's Opera Co: Skowhegan, Me., 11, 12, 13; Bath, 15, 16, 17; Rockland, 18, 19, 20; Bangor, 22, week.
McCaull Opera Co.: Chicago, June 8, indefinite season.
Lillian Russell: N. Y. City (Casino)—indefinite season.
Rinehart Opera Co.: Columbus, 8, week; Cleveland, 15, week; Toledo, 22, week.
St. Quinten Opera Co.: Canton, O., 8, week; Meadville, 15, week.
Smith's Bell-Ringers: Ripon, Wis., 10, 11; Appleton, 12, 13; Neenah, 15, 16, 17; Oshkosh, 18, 19, 20; Fond du Lac, 22, 23, 24.
Standard Opera Co.: Boston, 15, two weeks; Providence, 29, week; Montreal, July 5, two weeks.
Theodore Thomas Concerts: Cleveland, 26, 27.
Thalia Opera Co.: Chicago, 8, three weeks.
Thompson Opera Co.: St. Louis, April 27, six weeks; Milwaukee, June 8, two weeeks.
Wilbur Opera Co.: Pittsburg, 8, two weeks.
Wiley-Golden Opera Co.: Troy, N. Y., 15, two weeks.

MINSTREL COMPANIES.

Barlow-Wilson: Winnipeg, 8, week.
Billy Kersands: Cleveland, 8, week; Cincinnati, 15, week.
California: Baltimore, 8, two weeks.
Henderson's: Chicago, 8, week.
Haverly's: Chicago, 8, week; Peoria, Ill., 15; St. Paul, 18, 19, 20; Minneapolis, 22, 23, 24.
Lester and Allen's: Philadelphia, 8, week.

VARIETY COMPANIES.

Bryant, Richmond, Sheehan and Coyne: N. Y. City, 8, week.
Charles Fostelle: New Orleans, June 1, two weeks.
Fanny Herring: Washington, 8, week.
Gray-Stephens Co.: N. Y. City, 15, week.
Ida Siddons' Mastodons: Philadelphia, 15, two weeks; N. Y. City, 29, four weeks.
Lilly Clay's Adamless Eden: N. Y. City, June 1, three weeks; Boston, 22, two weeks.
Silbon's Cupid Co.: N. Y. City, 8, week.
St. Felix Sisters: Albany, 8, week.
Tony Pastor's Own Co.: Chicago, June 8, two weeks.

MISCELLANEOUS.

Howorth's Hibernica: Lowell, Mass., 11, 12, 13
Miaco's Humpty Dumpty: Findlay, O., 18, 19, 20
Professor George Bartholomew's Equine Paradox: Dayton, O., 8, week; Springfield, 15, week; Akron, 22, week; Cleveland, 29, two weeks; Detroit, July 13, two weeks; Bay City, 27; East Saginaw, Aug. 3; Jackson, 10, week; Milwaukee, 17, two weeks.

CIRCUSES.

Adam Forepaugh's: So. Bend, Ind., 13; Goshen, 11; Kendallville, 16; Kalamazoo, Mich., 17; Grand Rapids, 18; Reed City, 19; Manistee, 20; Flint, 22; Bay City, 23; E. Saginaw, 24; St. Louis, 25; Ionia, 26; Lansing, 27; Detroit, 29; Toledo, O., 30; Jackson, Mich., July 1; Ypsilanti, 2; Hillsdale, 3; Ft. Wayne, Ind., 4; Plymouth, 6; Valparaiso, 7; Waukegan, Ill., 8; Fond du Lac, Wis., 9; Green Bay, 10.
Barnum's: Boston, 8, week; Brockton, 15; New Bedford, 16; Fall River, 17; Newport, R. I., 18; Taunton, Mass., 19; Fitchburg, 20; Lowell, 22; Salem, 23; Lynn, 24; Gloucester, 25; Lawrence, 26; Haverhill, 27; Rockland, Me., 29; Bath, 30; Augusta, July 1; Belfast, 2; Bangor 3; Ellsworth, 4; St. John, N. B., 6, 7; Fredericton, 8; Calais, Me., 9; Woodstock, N. B., 10; Houlton, Me., 11; Waterville, 13; Lewiston, 14; Portland, 15; Portsmouth, N. H., 16; Manchester, 17; Nashua, 18; Keene, 20; Brattleboro, Vt., 21; Rutland, 22; Burlington, 23; Montpelier, 24; St. Johnsbury, 25; St. Albans, 27.
Buffalo Bill: Buffalo, 12, 13; Rochester, 15, 16, 17; Elmira, 18; Williamsport, Pa., 19; York, 20; Washington, 22, 23, 24; Baltimore, 25, 26, 27.
Burr Robbins': Oskaloosa, Ia., 17.
Cole's: Manistee, Mich., 11; Cadillac, 12; Traverse City, 13; St. Ignace, 15; Marquette, 16; Stoughton, 17; Hancock, 18; Ishpeming, 19; Negaunee, 20; Vassar, 22; Lapeer, 23; Flint, 24; Pontiac, 25; Mt. Clemens, 26; Port Huron, 27.
Coup's Equescurriculum: Philadelphia, 8, week.
Doris': Milwaukee, Wis., 12; Kenosha, 13; Elkhart, Ind., 15; Battle Creek, Mich., 18.
Hurlburt-Hunting: Butler, Pa., 11; Harmony, 12; Beaver Falls, 13; Rochester, 15; Sewicklyn, 16; Sharpsburg, 17.
Frank Robbins': Prescott, Ont., 11; Morrisburg, 12; Cornwall, 13; Ottawa, 15; Alexandria, 16; Montreal, 17, 18.
King-Burke: La Plata, Mo., 11; Kirksville, 12; Lancaster, 13; Memphis, 15; Bloomfield, Ia., 16; Centerville, 17; Albia, 18.
McCafferty's Wild West: Syracuse, N. Y., 11, 12; Oswego, 13; Watertown, 15; Rome, 16; Utica, 17; Little Falls, 18; Amsterdam, 19; Schenectady, 20.
O'Brien's: Shamokin, Pa., 17.
Pullman's: Lockport, N. Y., 10, 11; Medina, 12; Buckport, 13; Canandaigua, 15; Rochester, 16, 17.
Robinson's: Blair, Neb., 11; West Point, 12; Norfolk, 13; Grand Island, 20.
Sells': Hastings, Minn., 11; St. Paul, 12; Minneapolis, 13; Duluth, 15; Brainerd, 16; Fergus Falls, Dak., 17; Jamestown, 19; Bismarck, 20; Fargo, 22; Ortonville, 23.
Van Amburgh's: Laconia, N. H., 13; Hillsboro, 15; Keene, 16; Winchendon, Mass., 17; Palmer, 18; Westfield, 19; Pittsfield, 20; N. Adams, 22; Hoosick Falls, N. Y., 23; Troy, 24, 25; Glen's Falls, 26; Saratoga, 27;

Mr. Benton's New Departures.

A MIRROR reporter met Manager Charles Benton yesterday, and asked him whether he would retain the management of the Texas Opera Houses next season. He replied:

"No; my wife, who is on her way to New York, will continue the management of the Fort Worth house. Fort Worth, in my opinion, is the best 'show town' in Texas. I will give my entire time to George C. Miln. I am getting my own terms from managers. Our contract is for three years. Some of the time will be played on certainties. I don't object to tell you the terms of my contract with Mr. Miln. I am to receive $1,000 a month for my services and expenses. Should the profits fall short of that in any month it is to be forfeited. We will open either on the 17th or 24th of August. Four advance agents and a lecturer leave here on August 30 to prepare the way.

"The lecturer will always be ahead three days, and will give free lectures on Shakespearean characters and their impersonation in order to interest the public. I have a large number of applications from actors, but leave that department to Mr. Miln, who will be here in about a week. Contrary to the usual rule, our performance will open at 7:30 P.M., in order that we can give a complete play and dismiss the audiences early. I have other innovations and schemes, and am determined, having found a talented and ambitious man, to push him to the front."

London Gossip.

LONDON, May 26.

Saturday evening Wilson Barrett made his reappearance in his theatre in George R. Sims' marvellous dramatic poem of and for the people, called Lights o' London, in order briefly to pave the way for the production ere long of Mr. Jones' and his own joint play. The theatre was crowded and the play never had a more artistic presentation or finer staging. As Harold Armytage, Wilson Barrett again demonstrated his marvelous talent as a chrracter actor in connection with that of the emotional school. In act first his return to his father's house as a weary, broken down wanderer, a tramp in fact, was intensely pathetic, while in the scene of recognition of his wife he was so realistic as to affect many old theatre-goers to tears. The same praise is due Miss Eastlake, whose Bess Marks was a truly womanly and emotional bit of realism. Of this lady it is simple truth to say she shows marked improvement in each part she plays on the Princess stage. She is a diligent student always, and higher praise cannot be given. She never, by any chance, guys a part, but acts as though she were actually experiencing the situations and sentiments in which she indulges. Mr. Willard, as Clifford Armytage, played the intriguing cousin to the life. It is the custom in London to show approbation of villains by hisses. This is a compliment to an actor's fidelity to nature in the part. Mr. Willard, the best stage villain in England and a great dramatic favorite, received his usual share of hisses from pit and gallery. Percy de Vere, Esq., in which Walden Ramsey made such a New York hit, was equally well rendered by Neville Doone. Jarvis, in George Barrett's charge, was amusing as a comedy performance, but it lacked the unctuousness of true humor of the late Mr. Parselle's creation, and Maude Harrison at the Union Square as Shakespeare Jarvis was a long way ahead of Miss Retta Walton at the Princess, as was Mrs. Phillips ahead of Mrs. Huntley as Mrs. Jarvis. Mrs. Huntley is best at home in such parts as Mother Frochard in the Two Orphans. Emmeline Ormsby, as Hetty Preene, will compare favorably with Eleanor Carey. But Nellie Wetherell in her incomparable performance of Sal in New York leaves the present lady, a Miss Cooke, a long distance behind. Miss Wetherell made out of a mere skeleton a distinct character creation, which deserves to live as such in New York dramatic annals. The other small parts at the Princess', however, were absolutely faultless in conception and execution. As Seth Preene, to return to the leading roles, Walter Speakman was somewhat cold and angular. Mr. Stoddart, on the contrary, made of it a thrilling creation. Of course, the staging, as I remarked before, was unexceptionable, and filled, as the play is, with local interest, the "Boro" scene of a Saturday night, the roast-potato carts, also "whelks" and "winkles," must be seen in London to be thoroughly appreciated. Mr. Barrett was recalled, also Miss Eastlake, frequently. At the end of the play handsome George R. Sims bowed in response to "Sims," "Sims," shrieked with "author" all over the house. Again Mr. Barrett appeared with Mr. Sims, and after the latter retired, the courtly manager of the Princess' Theatre made a singularly happy and modest speech, prefacing it with thanks on behalf of his company and himself for the welcome given to the old successful play, The Lights o' London.

Speaking of reproductions, nothing of this sort has been more successful than David James' reproduction of that quaint comedy, The Guv'nor. As old Macclesfield, the Putney boat builder, Mr. James was so droll that even the characters on the stage with him failed to repress their mirth. One side of his face presents a totally different expression from the other side, and as he veers around suddenly his hearers are convulsed on the scene as well as beyond the footlights. Mr. James seems fairly bubbling over with comedy, and now that Our Boys, after about four years' run, is re-demanded by the London public, it looks as if the comedian were never to have his fling at a new part. The most daintily played part among the ladies was that of Kate Butterscotch by Helen Forsyth, who is one of the prettiest, most graceful and best dressed of London's leading juvenile artists. While every part among the gentlemen is played faultlessly, it is only just to mention that E. W. Gardiner is as handsome in his way as Freddy Butterscotch as his sister in the play, Miss Forsyth. Indeed, he is rapidly becoming the pet of the ladies who nightly throng the Opera Comique pretty bijou of a house.

Speaking of this theatre, the orchestra deserves a word of praise. The members of it are mainly very young men, while the leader, Mr. Bucalossi, is one of the youngest, if not the very youngest, orchestra leader in London. As a composer of music he is also rapidly gaining headway, his dance-music finding favor in drawing-rooms. Morley, of Regent street, the well-known music publisher, has just published an exquisite waltz of this young gentleman's composition, called "Margery," which is played each evening at the Comique with great success. A novel feature is added in having the orchestra players join with the band in singing the refrain, which seems to find favor.

Music composition is greatly encouraged here as elsewhere. Much is trash, but once in

a while a meritorious work sees the light. As an instance of this may be mentioned the clever work of H. Van Lennep. A few evenings since this young gentleman assisted at a concert in Ladbroke Grove Road. in aid of the St. Andrew's Vicarage Fund. If "assisted' means that he did nearly the only meritorious work of the evening, then Mr. Van Lennep surely "assisted." He sang songs of his own composition, afterward responding with well chosen encores. His voice is of a delightful mellowness, a tenor, yet destitute of the high shrill tones which so often mar this sort of voice. His most charming contribution was a song called "Ring Blue Bells," which so enchanted Georgina Burns, of the Carl Rosa Opera company, that she has requested the privilege of singing it in a private concert this season. Of the nine or ten artists on the Vicarage concert programme, the only other worth mentioning after Mr. Van Lennep was Signor Samuelli, a Spanish gentleman, who rendered one of his own plaintive songs very agreeably. If only he could have been induced to urge his wife not to sing later on the audience would have been duly grateful. Signor Samuelli doubtless thinks Madame clever, and so he should think; but alas! the public, who had patiently dragged itself away out to Ladbroke Grove, were of a different way of thinking.

My thoughts reverting to the name David James leads naturally to a mention of the St. James' Theatre, at which The Queen's Shilling, always a prime old comedy, is attracting nightly the most delighted crowds of theatre-goers. Ada Dyas is the most like Mrs. Kendal of any English leading actress. New Yorkers need no greater tribute to Mrs. Kendal's powers. In The Queen's Shilling Mrs Kendal is thoroughly fascinating as she is in all she does. Her pretty hair, arranged for modern plays in smooth waves from her well-shaped head, and falling in a few loose curls down from her neck, is of itself a charm. Then her grace of movement, her silvery laugh, her merry tones, do the rest. Mrs. Kendal looks five-and-twenty, and whatever her age may be her charm is that of a young girl, while to it she adds the ripe experience which no young girl could possibly acquire or even assume. Mr. Kendal is the ideal splendid young soldier lover, while crusty, crispy Mr. Hare, as Col. Daunt, makes one long to see him play Col. Dumas in The Lady of Lyons. London without the St. James' Theatre would not be London at all.

Linda Dietz, by the way, is enjoying a well-earned holiday out of town, and much as she is missed at the St. James, all rejoice to know she is only resting to prepare for new triumphs. It has been suggested that Miss Dietz would be charming in the dramatic version of A Family Affair as the heroine, which is soon to be done.

Poor Hugh Conway, cut off in his best success. This story, A Family Affair, proved to be his kismet. It was nearly his last literary work, and his last lengthy one, for he had just before his death written a short story for the *Graphic* Summer number, as the last leaves of the former story, A Family Affair, were completed. By some strange fatality, Death makes an awful harvest when once he begins, for here we have that greatest of authors of the century lying asleep in the last sleep of all, while the Parisians throng about the bier to breathe farewell to the pale casket of clay which enshrined the soul of Victor Hugo.

A. W.

LONDON, May 30.

On Wednesday evening Olivia was given its initial presentation at the Lyceum Theatre. The production of this play has been long looked forward to by theatre-goers, therefore it was no surprise to find the house literally packed on the opening night; with the most aristocratic, best dressed audience seen at the theatre since the night of Mr. Irving's return to these London boards. While the beautiful gowns of the ladies, and the presence of people of both sexes well known in the world of letters, art, music and society, were very delightful, the enormous numbers of people made the theatre simply a veritable Turkish bath in temperature. A hot theatre is always depressing.

Olivia is a lugubrious play, destitute of the comedy element. As the Vicar of Wakefield Mr. Irving was scholarly and deeply pathetic. He looked the character and played it faultlessly. His attention to the smallest detail of costume, scenic effect and "business" incident to the part, was apparent in all he did. Throughout the unfolding of the plot seldom has the London stage witnessed such a beautiful aud poetic creation. Volumes written on the subject could say no more.

Many of the MIRROR readers have seen Olivia as played at the Union Square Theatre a few years ago. Since then, both Mr. Irving and Mr. Wills have considerably altered and improved the language and situations, though in the main the play remains the same as before. Of course, now as then, Oliver Goldsmith's quaint tale forms only the thread on which is spun this dramatic version. If more of the comedy with which the book brims over were put in it would be better.

Of the general cast let me say briefly: Mr. Terriss as the Squire was a handsome wooden doll. Mr. Wenman, very angular as Mr. Burchell. Mr. Forbes rather colorless as Moses, somewhat the fault of the part. Mr. Tyars, rather bad in the sketchy part of Leigh, Mr. Howe as Farmer Flamborough, was quite satisfactory. Miss Coleridge as Polly rather pretty and interesting. Miss Payne as Mrs. Primrose, all that could be desired. The Vicar's children, played by the little Holland girls, were natural and childlike. Winifred Emery, as Sophia Primrose was painfully stilted, stagy and self-conscious, a habit which seems to grow on her. If she could be induced to forget that she is the granddaughter of a great actor, it would be better for her professional success. Seeing her reminded one forcibly of the charm and grace of Linda Dietz in the part, and of its simple, unaffected tenderness in her case at the New York production.

I have purposely left Ellen Terry as Olivia until the last. This lady is the fashion of the hour among Lyceum theatre-goers. Her career has been one, of late, of most uninterrupted success. To dare to criticise Miss Terry is little short of a sacrilege. But knowing the policy and high principles of THE MIRROR—namely, that all who appear journalistically in its columns must have the courage of his or her convictions, I venture to tell you a little of the impressions produced on your correspondent after a first seeing of Miss Terry on the stage.

Before Mr. Irving left England this last time I had the pleasure of witnessing his stupendous creation of Matthias in The Bells, also his scholarly (if original) performance of Richelieu. Both of these made a deep impression on me, which his really grand performance of the Vicar has served to deepen and strengthen. In neither of these two former plays did Miss Terry take part. So I have the advantage of giving you my views (which I find are secretly endorsed by many other thoughtful students of the drama) as they came to me on first seeing this much talked of lady. Believe me, my pen is not dipped in the ink of critical and sweeping bitterness when I say at the outset that Miss Terry, as Olivia, is to me a disappointment. But criticisms without reasons for them are not criticisms, but are instead personal attacks. I went to the theatre prepared to join the throng of Terry worshippers, and sat throughout the play honestly striving so to do, and the result was failure, save in bits here and there. Her voice, to begin with, is one of the most unpleasant of English voices, which, by the way, is rather singular, as England is noted for sweet voices, save among the Cockney classes, or the provincial ones. Miss Terry has a hard, rasping voice, embodying a semi-croak in its lower register. Her first dress was absurdly out of character, the second one somewhat better, but both of them decidedly unbecoming and bunchy looking, making one long for Miss Davenport to appear on the scenes in her charming Olivia costumes. Miss Terry's last dress was both beautiful and becoming, being a rich, deep-hued brocade, the color suggesting old port wine. It was the color she needed to give brilliancy to her face, and in it she looked younger than in the others, for it cannot be denied that when actresses or other people are not extremely youthful they require lighting up with warm rich hues, or else, if they wear light ones, let them be nearly white, with dashes of color in the way of ribbons or flounces.

Now as to her acting, last but most important. In the comedy touch at the inn she was charming. One forgot her rasping voice and admitted that she was a glass of human champagne, though in all her smiles there was no real mirth, in all her laughs no sound of true gayety. It was capital acting as acting solely. In emotion she was a mechanical marionette. You pulled a string and she cried "Ma--ma," or moaned "La—la." All this convinces me that she is a comedian, and this alone. She has been well drilled, as are all the Lyceum company, by a master in Mr. Irving, who knows technique thoroughly. She cried real tears, gushed real gush, but for me it possessed no atom of magnetism. I was not in her circle of affinity, nor could I once affiliate with her. This subtle fact cannot always be accounted for, yet all who act or see others act, feel its power over their judgment. I grieved that I could not respond to the tears shed copiously by the people about me, quite a shower in fact. For me I sat silent, never once coming within the Terry magnetic radius, but a martyr to a strange sense of depression, until I longed for wings to fly miles away. Then when Mr. Irving appeared I was all interest; but as for Miss Terry, I kept all the time wondering where among her laces she kept her set of trick emotions, and if the springs worked by electricity. I admitted the art, the finish. It was a well learned lesson, truer in its correct detail than nature, to use an absurd contradiction, for nature is quite often abrupt and halting. Miss Terry moved my head, never my heart. In all this I am amazed at myself. I mean always to be unprejudiced, and entered the theatre ready to see a great and natural artist, having heard much of her impetuous methods, her unconventional manners. I left the theatre filled with a strange sense of having been repelled by the absence of those very qualities I had been prepared to be most impressed by. I shall see her in comedy as soon as an opportunity presents itself.

Mrs. Kendal is the best comedy actress in England in my judgment, as in the judgment of the rank and file of critics and theatre-goers. I fancy Miss Terry's comedy is of a different calibre, more that of the hoyden, more the Fanny Davenport comedy, while Mrs. Kendal's is more all-pervading, more delicate, more dainty. However there is that in Miss Terry which suggests that her comedy possesses an odd charm quite her own, in spite of the fact that she has not Mrs. Kendal's delightful voice.

Some unwise enthusiasts have ventured to compare Miss Eastlake with Miss Terry, to the obvious disadvantage of the former lady. Miss Terry is a maturer artist, both in years and dramatic experience, than Miss Eastlake. In certain lines she has, perhaps, broader genius, though I, for one, doubt this. Miss Eastlake is often faulty in method, but she has flashes of real genius and never loses to me, as to the average theatre goer, her sweet magnetism. There is that in her pale face and picturesque, short, golden hair that constitutes her a vision you long to gaze on. Miss Terry has a bright, beautiful, expressive face, full of character to a certain extent. In her movements she is restless, lacking repose and suggesting that she is a very nervous person. Miss Eastlake is quiet, restful, almost timid of manner, never quite conveying in her art all that she mentally conceives, yet never failing to move her audience sufficiently to enable them to get an insight into all she would do if she could. In versatility she falls below Miss Terry, but this is due largely to her more limited experience and to the fact that for sometime she has moved in a partial groove of necessity. But she is always sweetly womanly and earnest.

Miss Terry conveys outwardly all and more it would seem than she mentally conceives, yet she succeeds in presenting to your correspondent, as to many others who dare to have the bravery to express their views, an elaborate piece of stage carving, reminding one in its result of the play of Hamlet with the Prince of Denmark left out.

A. W.

Hugo Dissected.

PARIS, May 29, 1885.

It is perhaps as well that the protest against the apotheosis of Victor Hugo should have emanated from some of his own countrymen. M. Albert Millaud, in to day's *Figaro*, tells the French plainly that it is neither the great poet, the sublime prose writer, the sweet philosopher, the marvellous dramatist nor the literary genius whom they are deifying, but the free-thinker and the politician. "And," adds he, very pertinently, "these latter two qualities are within the grasp of every imbecile." Even so, now that the ice has been broken by the very witty parliamentary summary writer of what, with all its faults, is, after all, the most literary daily paper of the world; now that one of the ablest and most conscientious of authors, M. Maxime du Camp, has politely but firmly declined to top the Palion of fulsome praise and ignorant eulogy with an Ossa of still more extravagant rhodomontade in the shape of a funeral oration, the foreigner feels also free to speak. He, in common with Hugo's educated compatriots, may value very highly the singer of "Les chansons des Rues et des Bois;" but his judgment revolts at the glorification which for fifteen years has been going on uninterruptedly, and will reach its culminating point on Monday, June 1, 1885, when the grave will claim its own. "In Shakespeare I admire everything like brute," wrote Hugo. One doubts whether Goethe, who knew the English bard a thousand times better than the man who translated the "Firth of Forth" as "le premier du quatrieme," and stuck to the translation notwithstanding the remarks of his friends, would have so voluntarily abdicated all right of criticism. But then Goethe did not expect the world "to admire everything in him like a brute," while Hugo did. And verily he had, and still has, his wish, thanks to the cluster of high-priests around him. Their office was not so much to expound the songs of their prophet as to demonstrate the infallibility of his every act, political, social and private.

Truth to tell, their functions were no sinecure, for the infallibity of these acts still fail to strike one. That Chateaubriand should have called the poet of sixteen *l'enfant sublime* was perhaps in the nature of things; but that the sublime infant, when grown into manhood, should have had a throne erected for himself in his own drawing-room not only detracts from the sublimity, but gives the lie to the humility which he was never tired of preaching. Contradiction Victor Hugo never brooked, whether from his own, whom he ruled like the veriest tyrant, or from strangers. Louis Blanc, than whom there was no gentler and more modest creature on the face of this earth, and whom one might almost call the St. Vincent de Paul of the abandoned dog and cat, went to his grave with the uncomfortable notion of having caused Victor Hugo an illness for having ventured to argue with him.

Do what we will, we cannot separate his verse from his polemics, for he as often imports politics into his verse as fiction into his politics. He wishes to be regarded as a teacher; but who can believe in the man who at one moment heaps curses upon princes and kings, and in the next withers the masses with his contempt for not bowing down to the mighty and exalted on earth? "For whom comest thou?" says a kind of Caliban in one of his ballads to a knight-errant. "Comest thou for my sake, or for King Ramiro?" "I come for the sake of the monster." "Then thou comest for the king's sake." Whereupon the weird, misshapen creature retires to his lair. In one place he calls kings "the despoilers of the people, the chiefs of eternal rapine." In another he apostrophizes a sovereign as follows: "Thou shalt put a golden tiara upon thy head, and what was hitherto called robbery shall now be called conquest, because in thine elevated sphere there is no vice, there is nothing but virtue." But even in his tyrant hatred Victor Hugo is not consistent, because in an allegory entitled "Mont Blanc," he sings the principle of voluntary submission of the obscure and the small to the great and illustrious. The smaller mountains are full of praise of the great one, and their hymn concludes with: "He is higher, purer, greater than we are, and were we human we would slander him." At one time he preaches eternal peace and the fraternity of people; the next he fulminates and incites the French to revenge on the Germans. At one page of his work he treats the masses as miserable slaves, afraid of looking danger in the face; the next he exalts them as an assembly of heroes and "ancestors in themselves."

Much has been made of his "Je crois en Dieu." Harsh as it may be to doubt a man's last words, one can scarcely admit a belief in God without an accompanying belief in a hereafter. And he who twitted the priest with "trembling in his melancholy church with feeling that the tomb is perhaps a prison-cell," assuredly could not subscribe to "I am the resurrection and the life." One is scarcely more advanced in trying to determine Hugo's faith in the origin of man, either according to the Bible or according to science. In one line we find "From Adam, our common father, at any rate those calledst him so." But Hugo has not the courage to conclude his doubt; for when Darwin suggests another theory the poet sneers almost. "When an earnest, correct, well-dressed man, a good customer to his laundress, says to me 'God has made thee a man, and I make thee an ape, show thyself grateful; for the favor,' when such a man says that to me, then I must confess that I am somewhat struck at the promotion."

It is not worth Dean Burgon's "Some people look for their ancestors in the zoological; I prefer the Garden of Eden;" but it is witty withal, and when speaking of Hugo's wit one arrives at last at a more pleasant task than fault-finding. The charm of the poet's conversation was absolutely irresistible. One sample must suffice, if I am given space for that one.

One evening—I think it was the second time I met Hugo—we were talking of electricity, and then and there the great poet improvised the following tale:

VOLTAIRE AGHAST AT THE PROGRESS OF THE WORLD.

One morning in the year 1738 M. de Voltaire, feeling somewhat unwell, sends for the doctor. Though not believing much in science, he yields to the pressure put upon him by Mme. du Chatelet. The medical man arrives, rather out of breath.

"Where have you come from, doctor?"

"From Rouen. Only three hours ago I was walking on the Qual Napoleon."

"You mean three days," remonstrated Voltaire.

"No. I mean three hours. I have been brought hither by a kind of saucepanful of boiling water, that has replaced the horses, which are no longer wanted except to go to the opera or to run for prizes on a sort of greensward."

Voltaire is a bit incredulous, but continues the interrogatory, whereupon the doctor tells him that he has just amputated a patient's leg, which patient did not cease to sing during the whole time of the operation, "because I made him unconscious with chloroform, and he was under the impression that I was merely tickling his feet, and felt a great desire to laugh."

Voltaire draws away his armchair, because he begins to doubt the sanity of his medical man, who nevertheless goes on:

"The operation was so interesting, that I have transmitted particulars of it to one of my colleagues in Philadelphia. He has the news by now," adds the doctor, pulling out his watch.

This was too much for Voltaire, who nevertheless asks for explanations, which he gets in a de cription of the Atlantic Cable, supplemented by the suggestion that M. de Voltaire should also try electricity, "seeing that he only wants a stimulant."

M. de Voltaire refuses and gives orders to his servants not to admit the doctor any more, "for he is assuredly mad."

After having said which, M. de Voltaire seats himself at his writing table to continue "The Elements of Newton's Philosophy."

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TELEGRAPHIC NEWS.

Didn't Sour the Boston Stomach.

[SPECIAL TO THE MIRROR.]

BOSTON, June 10.—Mixed Pickles had a fair house at the Bijou. Laughter and applause ruled, and the piece certainly made a hit. At the Boston Museum, Corinne in the Mascotte. Good house. Boylston Museum, variety. Fair house. George W. Floyd had a packed house at his benefit at the Park. Austin and Stone's and Keith and Bacheller's, variety and specialties.

Surplus of Low Prices.

[SPECIAL TO THE MIRROR.]

ALBANY, June 10.—Maude Granger, at the Museum, in Article 47, and the New York Opera company at the Leland, in Patience, have drawn largely thus far. Under the tents, at Ryan and Robinson's Circus, and Jacobs and Proctor's Pavilion, occupied by St. Felix Sisters, business has also been good, despite the cool evenings.

Increased Low Price-Business.

[SPECIAL TO THE MIRROR.]

INDIANAPOLIS, June 10.—Jennie Calef opened a week's engagement at the Grand in Little Muffet. House very good. Miss Calef was presented with plenty of flowers. English's closed.

At the Museum the Fat Women's Convention proved a big card. Several pyramids of block-ice formed the stage background for heavy-weights.

The Zoo had an unusually heavy house.

Cooler weather increased attendance all around.

Only one or two of the defunct Lloyd company are in town. It is said that the Mayor of Marietta, Ohio, and J. H. Rathbone, of Washington, were backing the scheme.

Cool Enough in the Northwest.

[SPECIAL TO THE MIRROR.]

DETROIT, June 10. — Robert McWade, in Rip Van Winkle, opened to standing-room only at White's, the weather being just coo enough to bring out theatre-goers. Gus Williams came down from Mt. Clemens on his way to New York and was an interested spectator.

White's Grand Theatre closes its season on Saturday night. Mr. White leaves for New York Sunday, 14th, and will register at the Broadway Hotel.

Manager Blanchett's benefit at Whitney's brought out a packed house.

An Audience Dismissed.

[SPECIAL TO THE MIRROR]

MONTREAL, June 10.—J. H. Gilmour and the lately formed stock company produced My Partner at the Royal Monday night to a packed house. The performance was excellent in every respect, and the prices were low.

The Lytell company in The Silver King at the Opera House.

Mendelssohn's Quintette Concert at Queen's Hall.

The first performance of A Very Odd Trick did not come off Monday night at the Crystal Palace, owing to the non-arrival of the costumes. A large audience was dismissed.

A Big Benefit.

[SPECIAL TO THE MIRROR.]

LOUISVILLE, Ky., June 10.—Manager Revell, of Harris' Museum, benefited on Monday afternoon and evening at that popular house. Standing room only was displayed upon both occasions. An attractive bill was offered, consisting of a performance of The Danites, by the company appearing at the Museum for the week; selections by the Morbach Apex Orchestra, and floral contributions by local florists. Souvenir photographs of the matinee audience were distributed. Manager Revell should feel complimented by this demonstration of esteem. The gentleman has only been connected with amusements in Louisville for a short time; but he is deservedly popular, and ably represents his successful circuit.

A Museum Damaged By Fire.

[SPECIAL TO THE MIRROR]

MILWAUKEE, June 9.—Fire broke out in Litt's Dime Museum about six o'clock this evening. Some birds and animals were suffocated and a lot of wax figures ruined. Damage about $5,000; insurance about $3,500. Mr. Litt will begin repairs at once and open in about a month.

Miscellaneous.

[SPECIAL TO THE MIRROR.]

PROVIDENCE, June 10.—Atkinson's Peck's Bad Boy company opened Monday evening, for the week at the Sans Souci Garden before a large audience. The usual large attendance was at the Comique at Monday's matinee, notwithstanding the oppressive heat.

BUFFALO, June 10.—Bennett and Moulton's Comic Opera company opened at the Court Street Theatre Monday night. The Mascotte was given to a packed house, and proved as good a drawing card on Tuesday. Katherine Rogers, at the Museum, was seen in Miss Multon. She likewise had a very large house. All at panic prices.

PITTSBURG, June 10.—Dutch Pinafore, at Library Hall, opened light. Ramblers, at Opera House, very large. Strategists, at Harris' Museum, large. Wilbur Opera company at Exposition Park, fair.

BELLEVILLE, Ont., June 10.—Zozo opened here Monday night and hundreds were turned away. Big success.

H. TAMMAGE, Local Manager.

The Texas Circuit.

Harry Greenwall, for nearly twenty years a prominent figure in Southern theatricals, arrived in the city on Monday upon his annual visit, to remain here about two months. He has taken offices at 23 East Fourteenth street, where a reporter of THE MIRROR found him yesterday. Referring to his past season, Mr. Greenwall said:

"Of course the season generally has been very bad, but Texas has been the spot where many retrieved their losses. Many rushed down South deeply in debt, and the business they did cleared them of it. I have given the subject much thought, and I think have solved the problem of how to ensure success in Texas. We have had the reputation during the past season of permitting second and third rate companies to play over our State. Let me tell you, next season not a single one of them will be able to make a date. I am devoting my energies to the Northwestern end, and can prevent the entrance of any company which is at all doubtful. They won't get over the border line. My son, Edward Greenwall, is at the other end of the rope—Galveston. Here is a list of some of the houses over which I have positive control in the Southwest: Galveston, Houston, Austin, Dallas, Helena, Pine Bluff, Little Rock, Hot Springs, Texarkana, Brenham, Beaumont and Waco. Others are also more or less under my influence. Then as to some of the companies I play, those I have already booked are: Wallack's company under Charles Frohman, Emma Abbott, Milan Opera company, Roland Reed, Annie Pixley, Rhea, Robson and Crane, Rag Baby, A Parlor Match, Michael Strogoff, Oliver Doud Byron, Black Flag, McIntyre and Heath's company, Carrie Swain, Milton Nobles, Only a Woman's Heart, Barlow, Wilson and Rankin's Minstrels, W. J. Scanlan, Daniel Sully's Corner Grocery, Madison Square Private Secretary, John T. Raymond, Gus Williams, Zozo, Only a Farmer's Daughter and others.

"Any of these which played with me last season made money. At present they can play a good month, and shortly will be able to fill in a three months' circuit in Texas, as the railway connections are of the best, and the general accommodations equal anything that can be found down East. People will find as much style and good taste in any average Texas town as there are up North. What has given Texas a bad name is the crippled dramatic companies which arrive there in debt, and then, when they make money enough to clear them, speak badly of the State."

"What class of entertainment gains most favor?"

"Well, comedy in the past, but anything legitimate in comedy or tragedy, if well done, is appreciated. It will not do to thrust second-rate talent upon us. However bad business may be we will never play any companies which have played or intend playing in dime museums or at cheap prices. David Bidwell, of New Orleans, has inserted the same clause in his contracts. Our aim is to give the profession and public the advantages which the prosperity and wealth of the State can afford. This stockholders' privilege, which is a great nuisance in provincial and proprietory theatres, we have also determined to kill."

"How about the coming season?"

"You can judge of my opinion by the extent I am embarking in theatrical ventures. I think it will be the best we have ever had. You know we rely greatly down there upon the crops. Now, last season the cotton crop alone was a failure. This season it is immense, and the extent of it may be guessed by what I am going to tell you. Here is a copy of the Galveston *Daily News*, dated June 6, which now publishes in Dallas also. It says that the cotton is two feet high, and that all the town-boys in various cities are out cropping cotton. Everyone is at work. Now the proof of the pudding is in the eating. Here's Roland Reed and other first-class stars who did so well last season that they are securing as much time as they can in Texas, and the people who asked me to hold time are closing for it right away. I have any number of applications for time, but I will wait quietly and select. It may appear boastful, but I am satisfied and will stand by what I say."

Professional Doings.

—The Black Flag will be put on in San Francisco next week.

—Barry and Fay opened well in San Francisco on Monday night.

—C. B. Welles and Frank Farrell have arrived in San Francisco.

—Next week Howarth's Hibernica closes a season of over ten months.

—Harry Morris improves rapidly in the leading part in A Capital Prize.

—Minnie Maddern's managers keep on increasing. They now number four.

—Albert Aiken's company, which started out a few weeks ago, has gone to pieces.

—Little Corinne is singing a new song, by Blake, called "It's English by Jove!"

—T. E. Mills and Florence J. (Baby) Bindley were married in Albany on May 2.

— W. Busch, of 1212 Spruce street, St. Louis, has a lot of dramatic novelties to dispose of.

—A No. 2 Skipped by the Light of the Moon is likely to be sent on the road next season.

—The Hotel Abbottsford, at Thirty-eighth street and Sixth avenue, offers liberal terms to professionals.

—William L. Raymond, the young comedian, is at liberty. He is resting at his home in Reading, Pa.

—G. Herbert Leonard, who is now at the Soldiers' Home Theatre, Dayton, O., is at liberty for next season.

—David Wheeler, treasurer for several seasons of Clara Morris' company, has gone to Indianapolis for the Summer.

—Sealed Instructions has made an emphatic hit in Chicago. At the close of the third act the whole cast was called out.

—Charles Sawtelle is prepared to paint scenery on very liberal terms. He is with Dudley McAdow at Asbury Park.

—J. B. Trulock and I. L. Butterfield are working together in booking for Pine Bluff and Little Rock, Ark. They are the local managers in these towns, respectively.

—McDonald's Opera House, Montgomery, Ala., still holds its place among the leading theatres of the South. Manager G. F. McDonald offers liberal terms to those who may wish to book.

—The Bunch of Keys company for next season will include Marietta Nash, Sallie Cohen, Ada Stanhope, Blanche Seymour, Eugene Canfield, George Lauri, C. B. Stevens and William Smith.

—Sydney Rosenfeld will repeat his lecture on "Stage Humor" at Chickering Hall at two o'clock to-day. He promises postscripts and variations in the shape of discussions of the ladies of the stage who are recognized as comediennes. Many society and professional ladies have bought tickets, expecting Sydney's discourse to be very rich.

—Letters received from out-of-town managers by Willis Ross, H. S. Taylor, J. W. McKinney and others elicit the fact that many of them have determined not to adopt the cheap-price system.

—The Bungstarter, a farce-comedy, with parts for two comedians, has been put on the market by R. E. Stevens. John E. Owens, W. H. Crane, John A. Mackay, Jacques Kruger and John E. Ince have endorsed it.

—Dudley McAdow has open time at Asbury Park, N. J., for the months of June, July and August. The Park is a populous seaside resort, and Mr. McAdow thinks it just the place for the production of new pieces of a light order.

—Owen Fawcett's time is filled for thirty weeks in the Big Bonanza next season. His Summer company is doing fairly in Michigan. It is composed of John A. Lamb, J. P. Wade, Edward Stanton, and Misses Adams, Romaine, Cobb and Mrs. Fawcett.

—Heinrich Conried is arranging a novelty. He intends holding a rehearsal two weeks hence of all the understudies in Nanon, on the plan of the Meiningen company, of which he was once stage manager. The press and several prominent authors are to be invited.

—Mr. J. Altschul offers for sale a country residence at Milburn, Union County, N. J. It can be reached in one hour from New York on the D. L. and W. road. It presents a fine opportunity to a professional who may desire to possess an elegant Summer home. The grounds are spacious, with fruit in abundance.

—None of the great fish of the dramatic sea have doubled their fortunes this season. Their managers and agents should call a meeting and resolve to do no more boasting and work with a will for better times ahead. Were they to keep still a moment and allow Actual Receipts to speak, there would be a revelation.

—The next season of the Harrison and Gourlay company will open in this city the first week in September. Skipped by the Light of the Moon will be played only in cities where it has not yet been done. The new play, not named, will form the chief attraction. Robert Gourlay and Samuel Harrison will remain in charge of the business department.

—A new Society of Dramatic Students has been formed in London, Henry Irving, Wilson Barrett, John Clayton, Arthur Cecil, John Hare and E. H. Kendall are sponsors. The first performance will be given next Thursday, and the cast of the Two Gentlemen of Verona will be filled by the junior members of all the London stock companies who are members of the society.

—George Loesch arrived in the city on Tuesday from Boston. He is arranging for the production of Nanon and other successes at the new Hollis Street Opera House in that city. Manager Rich has the right for the Casino successes in Boston. It is his desire now to transform his new house into such another resort, with a roof garden and the other features, as have made the New York Casino so popular.

—Edward Warren, the comedian, and Charles T. Vincent have secured a new farcical comedy in four acts, called A Grass Widow. They say the plot is new and interesting and contains two good leading parts. Lizzie Goode, George James, Nelly Lingard, Al Jones, Carrie Allen and Herbert Ayling have already been engaged. The season will open on June 17, at Jamaica, Long Island. Jamaica is favored.

—A baseball match in aid of the Bartholdi Fund will be played next week at the Polo Grounds, the following professionals being among the players: Percy S. Plunkett, Julian Mitchell, Charles Mitchell, John Armstrong, Dave Van Dern, Edward Tilton and J. Shewell. The game will be a novelty inasmuch as all the players will appear in theatrical costume, Dan'l Sully's nine wearing the same dresses and make-up that they use in A Capital Prize.

—One evening last week Louis Harrison and his charming wife were returning home from the Casino in a Sixth avenue car, when a gentleman, accompanied by several ladies, entered. They had evidently been to see Adonis, and the ladies were loud in his praises, which evidently annoyed the escort, for he remarked: "Ya'as, he's a clevah fellow, but very rough off the stage. In fact all actors are rough." Harrison bore these and other impertinent remarks for a minute, and then turning to the escort, remarked that he (Harrison) was a warm friend of Dixey, and an actor at that, and he took objection to the remark about actors generally. The ladies tittered, and the escort colored deeply. The little comedian reiterated his statement, but he to whom the rebuke was addressed had not the manliness to apologize.

—Having closed a season of eleven months, W. T. Carleton and his company returned to the city on Monday. Mr. Carleton will now rehearse for Nanon. He will open his next season on Oct. 5 at the Grand Opera House, Brooklyn, playing Nanon with his own company, being the only manager having rights for the road. This is a special arrangement made with the Aronsons when they engaged him. He may also produce other successes in the order in which the Casino management score them. Considering the general dullness of the past theatrical year Mr. Carleton expresses himself satisfied with his season.

—On Saturday week the Casino management will distribute souvenirs of Polly at both the matinee and evening performances. The Strobridge Lithographing Company have a special artist at work upon a picture of the roof-garden on a Summer's night, several copies of which will be made for exhibition purposes. Each day a number of the chorus rehearse from ten to twelve, under a professor, for the fife and drum corps, which will consist entirely of girls. In the first act Sadie Martinot will feed a lot of trained doves, which come and go at her bidding. The roof-garden is crowded every night, and the box-office remains open until the end of the performance, many people attending the concert only. A new box office has been opened in the lobby for the Summer.

Amateur Notes.

The Merchant of Venice seems to be a favorite selection for amateur representation. Four associations have attempted to do the comedy justice this season, and not one has succeeded in giving it more than a fairly respectable rendition. To produce properly such a play vast experience is required, and there are few amateurs who have had sufficient schooling to appear other than ridiculous in so ambitious an effort as the portrayal of Shylock. Amateurs should confine themselves to the playing of society comedy and drama. All of the successful associations have made their reputation in that class of entertainment.

Leading ladies are as few on the amateur as on the professional stage. With the exception of two or three in Brooklyn, there are none before the public who are qualified to fulfill the requirements of the emotional and heavy order of role. The same remark will apply to actors of juvenile parts, while comedians and exponents of character parts are in abundance.

The amateur season has closed earlier than usual. Last year at this period there were many plays underlined for production.

The Merchant of Venice will be performed on Monday evening in Brooklyn. The entertainment will be in aid of the Bartholdi Statue Fund. The comedy will receive the following interpretation: Portia, Miss Woodruff; Jessica, Miss A. Culver; Nerissa, Miss C. Culver, Shylock, I. H. Moore; Duke of Venice, W. H. Friday; Gratiano, T. H. Melvin; Bassanio, J. J. Jackson; Antonio, G. Woodruff; Lorenzo, E. J. Jennings; Old Gobbo, W. Dinsmore; Launcelot, W. T. Harris; Tubal, T. H. Kane; Solanio, J. Olsen; Salarino, C. Jones.

Pupils of the Lyceum School will make their professional debut to-morrow evening at Yonkers. Manager Frohman has provided a special car to carry those who wish to attend the performance.

Owing to the numerous complications at the Lyceum Theatre, the enaction of False Shame at that place of amusement is for the present postponed.

Charles Heckman did not appear in an act of Richelieu at Manager McConnell's benefit, as intended. The bill was found to be too long, and Mr. Heckman in consequence kindly withdrew.

Atlanta, Ga., possesses an ambitious Amateur Society from which many professionals have graduated.

Ada Lobdell has been unable to find employment since her debut in Pinafore at the Standard Theatre.

Ella G. Greene would like to enter the ranks. Miss Greene has had much experience.

George Richet is considered one of the ablest amateurs in Philadelphia.

M. L. Shillak, a young amateur who has made an enviable reputation in the portrayal of heavy characters, is soon to join the professional ranks. He is ambitious, a hard and conscientious worker, and deserves success.

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